NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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Native Plots and Characters.

Ever since we can remember there has been an outcry for American drama with American interest, meaning by that phrase a drama whose incidents shall be taken from American life, not merely a drama written in America, but dealing with the loves and fortunes of strangers, but one whose plot and characters shall be native and to the manner born. Loud have been the complaints and bitter the regrets that as yet no playwright has hit the exact spot that so many have aimed at. We have plenty of more or less faithful sketches of character as it exists in our country. We have had the Yankee depicted from a stage point of view. The Irishman, the German, the Negro, the miner, the frontiersman, etc., but still we lack the variety, the picturesqueness, the individuality of European life. And, in our opinion, the cause is not far to seek.

Wide as is our domain, broad as are the acres of Uncle Sam's farm, our people are essentially homogeneous. The foreign affluents that feed our tide of population have wonderful tendency to assimilation. Two, or at most three, generations are enough to eliminate all extraneous character and to turn the son or grandson of Pat, Max or Adolphe into a genuine Jonathan. And so one line of character is lost to the dramatist. Then the distinction of classes in this happy land is so very ephemeral. There is really so little difference between the Murray Hill millionaire and his clerk. The saleslady at Macy's bears such a strong resemblance to the lady who buys instead of sells. Dollars have such a faint power of changing the morals and manners, that our society lacks the light and shade given to that of the Old World by the sturdy walls and beetling fortifications of caste. When once a dramatist has exhausted a round of character, very limited in extent, he is at his wits end. Like a wanderer in a prairie, he sees only an expanse of uniformity. There are no salient objects to break the monotony of the view, and he has to resort to all sorts of buncombe sentiment or stupid buffoonery to eke out his three, four or five acts.

Variety is all in all in art. A picture of a calm sea wearies the eye. A symphony composed all in one key and without variation of tune fatigues the ear. A story of commonplace life fails to catch the attention, even as unleavened bread is flavorless to the palate. To confection a savory dish we must have varied meats and appetizing spices, and, while in this comfortable, well fed, luxurious land there are plenty in material matters, yet in mental provender they are scarce. We are too well off to be romantic. Our lives flow on like the full fed stream that traverses a rich champaign, fertilizing the country round and leaving rich burdens of costly argosies to ample houses, well secured and thoroughly insured, upon whose tranquil bosom no storms prevail, whose calm course is untroubled, and whose voyagers see no change of weather save the alternative of day and night, heat and cold. Who shall make drama out of such materials?

We want the rocky cataracts, the heaving billows, storms, the lightnings and the thunderclaps. With such materials we would soon build up as imposing a drama as ever was fostered by the varied incidents of European life; but, till we have them, we must be content to lay our scenes in more troubled lands, and to seek for incidents in a state of society where people are not so happy and contented as ours. And indeed we think that, instead of repining, we should rejoice that we must seek for misery and oppression elsewhere, and be content to glide on peacefully and happily as spectators instead of actors in the drama of life, which, for the most part, has been for us indeed a mimic show.

The Music-Drama.

Many people, interested in matters theatrical, and who might be supposed to know what they talk about, have asserted that the text of a musical drama is of minor consequence, and that the music is all in all. When an opera or an operetta is submitted to the judgment of managers, it is the music that is put forward, never the words—always with the brilliant exception of the works of Gilbert and Sullivan, in which each factor is considered and announced as of equal value and force. And yet the history of lyric art contains ample proof that not all the music of the spheres, not St. Cecelia herself, can vivify a dull book of words. Music is essentially an illustrative art, and, in its dramatic form, absolutely so. If the subject to be illustrated be not good in itself, and well put before the composer, he cannot possibly write good music to it, or, even if he succeed in manufacturing celestial harmonies, they will fit the commonplace words as a well cut suit of clothes sets on a clown, making his boorishness more striking than before. As no actor, however great his talent, can breathe the breath of life into a stupid, inert part, so no musician, though he have the genius of Apollo himself, can set good tunes to dull words and make them suit each other.

We defy any one to bring forward an instance of a really successful music-drama in which the text is not well constructed and of human interest. Even in opera bouffe, those works that have kept the stage have all good books, and hundreds of others, with pretty enough melodies and charming harmonies, have died out from mere inanition of dramatic life. The most delightful composer that ever put pen to paper is undoubtedly Mozart, and yet his operas have never held the stage, not for lack of divine music, but for the want of topical texts. The only works of this great master that come before the public are his Don Giovanni and his Nozze di Figaro. And why? Because these two are the only operas with plot and dramatic situation. The Flauto Magico contains some of the grandest, the most bewitching, and the brightest music that ever sounded in mortal ears; but the dull dialogue and the asinine plot mar the effect and the result is blank. Why does Weber's Der Freischutz live while his far more beautiful work, musically speaking, Euryanthe, is dead? Der Freischutz was a story of love and suffering. Euryanthe has none. Why does Bellini's Sonnambula keep the stage and Puritani drop into oblivion? Because the first is a sweet, idyllic poem, the other a prosaic essay. Wagner, the great iconoclast of music, felt this so strongly that he was fain to construct his own texts, and when he hit upon a good subject, as in Lohengrin or The Flying Dutchman, his music took life from his words and the union has continued. But when his book is dull, as in Die Walkure, The Meistersinger and Parsifal, the music is only admired by partisan prejudice and never has taken hold upon the wide puplic. Handel has written greater oratorios than The Messiah, but the innate beauty of the story—that story that comes from the very fount and spring of nature, and is the groundwork of all that is poetical in this life and all that is hopeful in the life to come—lifts the music as high as the hearts of all who hear it, and gives its strains immortality.

To take a very simple illustration of the fact we treat of. Only look at the trite but exquisite song: "Home, Sweet Home" Do we not always hear of John Howard Payne, and never of Henry Bishop? Had the latter not happened on the sweet simple words whereby to fit his stolen melody, should we ever have enshrined it in our hearts? Bishop found a beautiful Italian air, and Payne made words that strike to the soul of every one, at home or abroad, in retreat or in exile. D'Arne's spirited tune, in its original form, "To Anacreon in Heaven as he sat in full state," was nothing more than a jolly drinking song—but when built up by Key's immortal words, it became the banner-song of Liberty, and as "The Star Spangled Banner" has made many a heart beat and many a pulse throb with the wild excitement of burning patriotism. Music can well stand by itself—as in symphony or sonata—but when wedded to poetry the bride and bridegroom must be both equal, in merit and beauty; otherwise the union may not prove either happy or lasting.

Will-o'-the-Wisp.

We have often been told of the fable of the will-o'-the-wisp—a tricksy spirit born of the marsh vapors, who leads travellers a weary dance, ending mostly in the slough. Such phantom shapes are legendary, but there are bodily presences most solidly material in form, yet quite as misty and unsubstantial in essence, that haunt the steps of journeyers from this country to the other side. Especially do these deceptive demons dog the actor or dramatist who spends his brief holiday and his scarce cash in London—well-dressed devils, mostly, for an incubus must not show his true form lest he scare his victim untimeously and so lose him—ready to stand a drop at the Grand Hotel bar or Short's or Pownceby's, but still readier to put the stranger up to a good thing, whether a play that is to be had cheap—"a strong play, sir! with grand dramatic situations—can't find an actor in England good

Louise Litta.

enough—just the thing for America"—or "a straight tip on the Derby; had it straight from the Duke's trainer—deuced good fellow, you know—wouldn't give it away for anything—but I caught him napping—shouldn't think of splitting to an Englishman, but as you're only over here for a lark, don't mind if I put you in the way of paying your ex's." Or else the fiend is going to give a matinee at the Gaiety and only wants the needful hundred pounds. "You shall play the principal part, my boy—make your future, don't you know—good chance of coming before a London audience—share the profits with you, by Jove!" Or perhaps he strikes a lower key, and only recommends his tailor, bootmaker, etc., from each of whom he gets a commission, and each of whom sticks that commission on to the stranger's bill. Charing Cross is the chief sojourn of these wandering spirits, and they cluster about the American Exchange like wasps 'round a ripe peach. [illegible] volleral hearken not to the voice of the charmer, charm he never so wisely.

Actors and Their Ways.

The lifeof the actor is a study. The long-haired actor is always a man. His hours are absorbed by the [illegible] in this class of play was particularly [illegible] For several years he was [illegible] luxurious board. He was the envy of [illegible] and the admiration of the ladies, and says that his household was [illegible] him on this large account. This was [illegible] literally his fortune. He made a good deal of money, but lost it [illegible] speculation. When his health [illegible] retirement, he sold his [illegible] some sort of play, and [illegible] sure, by appearing in public, [illegible] with an [illegible] class. A few years ago, at the [illegible] Theatre, a play was to be brought out [illegible] quired smooth-shaven head. [illegible] barber!" was the exaggerated [illegible] would have thought that the [illegible] and the country De Bellevill [illegible] broken on to stardom. But they [illegible] came the necessities, and some [illegible] ing bipeds called the Beaux [illegible] wore off. In these days [illegible] sacrifice the appearance [illegible] years ago. Some actors [illegible] more often now than [illegible] years ago. Some actors allow their hair to grow during the [illegible] of the [illegible] wear them looking their worst for the [illegible] With the approach of the working season [illegible] hirsute is reluctantly consigned to the [illegible] the barber. On the head of the actor [illegible] is not allowed to wholly grow. [illegible] Theatre have their pets [illegible] Sometimes he [illegible] public [illegible] by the barber for the party; in this [illegible] the barbship is traced.

Our Theatre Programmes.

The exact date of the evolution of the "play-of-the-play" into the "programme" cannot at the moment be recalled. The bill of the olden time was provided for the information of the auditor; the programme of to-day is more particularly gotten up to mislead him. Many of them also appear to be gotten up with a view of showing the public what vile specimens of typography the printing-shops can turn out. With few exceptions, there isn't a programme issued in this city that doesn't have something misspelled in the cast and synopsis of the play. The proof-reader is ever abroad, and the compositor runs riot in setting the types that repeat, with unvarying monotony, the witty(?) paragraphs that wear beards of silver. As for the reading matter furnished for the edification of the auditor, the proof-reader may be forgiven for fleeing and the compositor for his lapses in grammar and other errors. In the average programme in this great city everything is made subordinate to money-getting, and the result is a monstrosity in print. Some few of our managers present their patrons with very neat specimens of the printer's art. They do things better in the provinces—that is, on the average. THE MIRROR frequently receives very pretty specimens, showing that the printer has some pride [illegible] Many of these come from places that [illegible] boast one quarter the population of a [illegible] ward in New York. Some day there will [illegible] reform in the getting up of [illegible] There is a wide field for it, and [illegible] the van will be blessed by an [illegible] ic that has suffered too long.

At the Theatres.

Everything produced at the Boston Museum "goes" with the press of that community and is favorably adjudged in advance by the public. There is an air of musty respectability, a flavor of by-gone triumphs and a confident assurance about the Museum and its people which is impressive—to the Bostonian; and so the Bostonian, always predisposed to think the things that appertain to Beantown are a little better than the same things appertaining to anywhere else, reveres the Museum, his patriotic bosom swells with a proper pride when he speaks of it and his judgment accepts whatever manner of play or performance is exhibited upon its boards with a sublime faith approaching unto that of the orthodox church-goer in receiving the words of the Holy Gospel. This calm trustfulness in all that belongs to the Museum, and is evolved by the Museum, has something about it so solemn that the idle laughter of the Philistine visitor from "other parts" dies away upon his lips and he feels himself divided between overwhelming pity and sympathy for the simple-minded play-goers of the Hub. But it is different when the Museum folks leave the proud precincts of the Museum and come as apostles of true dramatic culture within the confines of this great and unenlightened metropolis. In our blind ignorance and hardness of heart we have the hardihood to cavil at their sacred traditions, to smile at their theatric Yankeeisms and audaciously decline to accept them as actors who can teach us anything save that their work is infinitely inferior to that of our own stock organizations. They essayed to act tragedy in support of Edwin Booth, and we were at first dreadfully shocked, but afterward, when the novelty of their amazing incapacity had worn off, we were horribly bored. However, the charitable belief was entertained that we saw them under unfavorable conditions, that Shakespeare was not their element, and we should recognize their remarkable gifts when they appeared in something popularly supposed to be their *forte*—modern comedy. This eagerly anticipated privilege was accorded to us on Monday evening last at the Madison Square Theatre. This time we were not merely bored—worse still, they planted in our devoted breasts a rebellious feeling, a sense of injury done at once to our expectations and our collective intelligence.

Mr. Gunter has done some clever work for the stage during his career as a playwright—uneven and fitful, no doubt, but clever all the same. He has not come up to this standard in Prince Karl, perhaps because he wrote it to fit Richard Mansfield with a part, or possibly because he was not in good humor with his subject. There are some farcical points in the piece that are good and the dialogue here and there is brightened by a well-turned line or enlivened with a humorous idea. But for the most part there is a lack of purpose, a confusing vagueness and incoherency in the plot and the functions of the *dramatis personæ* which is both inartistic and stupefying. Prince Karl is neither fish, flesh nor fowl. It is a perplexing compound of sentiment, comedy, burlesque, romanticism and melodrama, but it does not partake sufficiently of the attributes of any of these departments of playwriting to be characterized by either term. The story rises at times to an emotional pitch, when it suddenly takes a tumble and dives abruptly into the current of undiluted burlesque, boisterous horseplay or broad comedy. Prince Karl is a dramatic what-is-it, and doubtless the public will tire of trying to solve the ridiculous riddle before the run has progressed very far. The piece comes to us—like the actor—heavily endorsed by the Bostonese. We should be sorry to form a permanent estimate of Boston's unaided judgment on the strength of its approval of this concoction.

The plot is fearfully and wonderfully made. It combines the extravagance of an opera bouffe with the improbability of a transpontine melodrama. Karl is an impoverished prince of the German Empire who has met at Coblentz an elderly widow of forbidding aspect, whom he decides to marry in order to pay his debts. He remembers that he has fallen in love with another widow—a young and pretty one—Florence Lowell, an heiress and the old lady's daughter-in-law. Spartan Spotts, a speculative and unscrupulous American, has his eye on this lady and her fortune. A Chicago lawyer named Dragon arrives in search of Karl, who is the heir to an immense legacy left him by a relative in the United States. These worthies conspire to defraud the Prince, and as he desires to escape the hateful marriage with his antique *fiancée*, they persuade him to simulate insanity and then incarcerate him in a mad house. The Prince escapes and is supposed to drown himself, but he returns in the guise of his own foster-brother and engages with Florence as courier. In this position he wins her love, and when the lawyer tells him of Karl's inheritance he makes a will, signs the Prince's name thereto, and leaves the property to himself. But on finding that this will strips Florence of her fortune, he transfers it back to her in a codicil which he pretends to discover. In the last act he wrests Florence from the clutches of some Italian brigands, and, having won her hand, drops his *incognito* and appears again *in propria persona*. Mr. Gunter in this piece betrays some very peculiar notions as to European ideas of caste. The Prince is on the most familiar footing with innkeepers and their casual guests, and the courier is permitted to behave with such an outrageous disregard for a lackey's position as would secure his discharge even from the employ of such an amatory and free-and-easy individual as Mrs. Florence Lowell. The situations are serio comic, and this hermaphrodite peculiarity prevents their being effective either dramatically or humorously.

The character of the Prince, though feebly drawn, is one that might possess capital qualities if it possibly were seen and appreciated by the author. As it is, Mr. Mansfield, solely by his own cleverness and attractive personality, is left to give it effectiveness. He is a skillful dialect comedian, and when he is not required to be serious his efforts are distinctly able and pleasing. We have naught that is commendatory to say of his support save in three instances. Mrs. J. R. Vincent is decidedly amusing as the elderly widow who pines for another helpmate. Mrs. Vincent has been upon the stage for more than half a century, yet this was her first appearance in New York. At the beginning she was as nervous as a *débutante*, but she soon recovered her equipoise and acted the role with much skill and humor. She was very cordially received. Maida Craigen is an animated young actress with a face which, if not precisely pretty, is undoubtedly winsome and fascinating. Her style is original and unrestrained by intelligence, and in the unsatisfactory part of Florence she evinced talent so marked as to give birth to the wish that she may be seen again in something worthy of her attention. William Seymour has built upon the role of Dragon, the lawyer, to such purpose that it rises from its obscure position into a character part of considerable importance. He made a genuine hit by his dry speech, deliberately calculating manner, and a frequent explosive laugh, suggestive of the sharp rattle of old parchment. Charles Kent as Spotts, A. R. Whytal as a supposed specimen of Young America; James Nolan as a Coblentz innkeeper and Helen Dayne as a Vassar graduate, were all irrepressibly monotonous and tiresome, and as little good could be written of the work of any of them, it is better to dismiss them with the assurance that they were all as flat, stale and unprofitable as the piece in whose representation they participated. The scenery was pretty.

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At the Standard Theatre, on Monday night, was presented Charles H. Hoyt's latest satire on Americans and how they live. It is entitled A Tin Soldier, and hits off the follies and foibles of the domestic household, above and below stairs. The alleged plot has been rehearsed by our correspondents half a dozen times; but here it is in brief: Brooklyn Bridge and his bride of six weeks attend a masquerade ball, and return home at a seemly hour. At the ball Mr. Bridge was disguised as a knight in tin armor, principally made up of kitchen utensils. Immediately on their return, Rats, a mischievous member of the help department of the household, dons the armor and attends the ball in the early hours. The next day Brooklyn Bridge is astounded at being informed by his business partner that he had grossly insulted a lady at the ball, and that she threatens an exposure. Bridge is beside himself, and protests that there is some horrible mistake. Upon this slight thread is strung a lot of ludicrous domestic complications, the whole spiced with ballad, song-and-dance, topical song, walk-around—that is to say, a sugar-coated variety olio punctuating the acts with charming incoherency. It is matter of record that the Standard Theatre was packed on the opening night, and that laughter was incessant. Mr. Hoyt's exaggeration of the annoyances and harassments of housekeeping was especially enjoyed by the ladies; and if the interest of this strong clientele of the playhouse is enlisted, the success of a piece is assured. Mr. Hoyt's success as a dra—no, purveyor of amusements—is not a little due to his knack of pleasing the gentler sex. The Tin Soldier is his happiest effort in this direction.

The hit of A Tin Soldier is Amy Ames' creation of Violet Hughes, an Irish servant-girl, whose face spells Bridget in the boldest type. Where Miss Ames had an opportunity to play the part "straight," technically speaking, she was at her best. Her burlesque of Yum Yum, with songs and neat play of the fan, roused the audience to the greatest applause of the evening. There was spontaneous hand clapping from the last seat in the gallery to the first row at the orchestra rail. Miss Ames also sang a burlesque of "I am Waiting" with ludicrous effect. The actress has made a distinct and emphatic hit. Her Violet Hughes appeals to every householder who has ever sought an intelligence-office in quest of "help" and has been confronted by stalwart females whose emerald was of the deepest hue. James T. Powers made his first metropolitan appearance since he created the part of Grimes in A Bunch of Keys. Mr. Powers is an athletic and mugging comedian of the first water. 'Twixt his face and his legs he is never in repose. In the part of Rats, of the Bridges' help, and afterward the plumber's apprentice, he was very successful in fun-making. In some bits of by-play, especially where he is wet through and has a chill, the exponent of Rats gave evidence of certain possibilities in the way of genuine comedy. His pantomimic imitation of a juggler was very clever and had to be repeated twice. His caricature of a Bowery song-and-dance man was also a neat bit. George C. Boniface, Jr., played the plumber, Vilas Canby, and contributed his full share to the general merriment. The audience wore him out with encores for his topical song, "You'll Get There All the Same." There is a quaint humor in young Boniface's acting that improves upon acquaintance. Paul Arthur was excellent in the rather thankless part of Brooklyn Bridge, the harassed husband. Marion Elmore, as Patsy, a servant, was most prominent when her nimble feet were brought into play. Miss Elmore appears to better advantage in the tights and tinsel of burlesque. As Victoria Bridge, the bride, Isabelle Coe presented a pleasing personality, and was refined and graceful in her acting. Her song in the first act, "A Little Tin Soldier," was nicely sung, and was liberally redemanded. Flora Walsh, as Carrie Story, a child servant from next door, and of remarkable "freshness," was neatly and humorously portrayed by Flora Walsh. All the minor characters were excellent fill ups; but the introduction of one-legged tramps in the guise of ex Union soldiers was in very bad taste. The Tin Soldier will no doubt have a good run at the Standard.

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Ada Gray attracted a fair-sized audience to the Third Avenue Theatre on Monday when she repeated her well known impersonation of Lady Isabel and Madame Vine in East Lynne. Miss Gray acted with her accustomed power and pathos and the company supporting her was generally efficient. Clarence Heritage made an excellent Sir Francis Levison and the Archibald Carlyle of A. Z. Chipman was a satisfactory performance. Barbara Hare found a capable representative in Edith Ainsworth and the remaining parts were entrusted to capable hands. Next week Milton Nobles in Love and Law and The Phœnix.

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Tony Hart pleased a large audience on Monday at the People's by his laughable performance of Roast in The Toy Pistol. The piece is as silly and slender as ever, but it has been licked into more attractive shape by means of Mr. Hart's new sayings, songs and impersonations. Pie is very funny as played by J. B. Mackie, and F. R. Jackson is amusing in his character of the hayseed veteran. T. J. Cronin and D. G. Longworth do a variety of sketches, some of which are decidedly clever. Lina Merville in the soubrette part is bright and lively as ever, while pretty Tessie Stoddart makes a good deal out of the part of Aurora, the actress. Next week W. H. Gillette in The Private Secretary.

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The pathos and power of Effie Ellsler's acting as Bessie Barton in Woman Against Woman, alternately moved the audience at the Fourteenth Street Theatre on Monday night to tears and applause. The personation is admirable in its naturalness, sincerity and simplicity. Frank Weston's John Tressider is a clean-cut, truthful portraiture, and the company is far above the average. Mrs E. L. Davenport never touches a part that she does not clothe it with stately dignity and artistic grace, and her Deborah is a sweet and placid effort. Mattie Earle, Marjorie Bonner and Florence Fields, in the characters with which they are identified, all contributed to the enjoyment of the evening. Woman Against Woman will hold the stage for two weeks.

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Minnie Maddern opened on Monday evening in In Spite of All to a good house at the Windsor. Her representation of Alice Clandenning is as charming as when it first captivated the Metropolis. John T. Sullivan plays Carroll capitally, and Mlle. Nadia as Stella, Joseph Frankau as Krait, and Cyril Scott as Jack, lent capable assistance. On Monday next the Mestayer company will appear in We, Us & Co.

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The final performance of One of Our Girls at the Lyceum is announced for the 22d inst., when Miss Dauvray will have played Kate Shipley two hundred times.

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This, the second week of Robson and Crane's engagement in The Comedy of Errors at the Grand Opera House, finds the patronage still large and the spectators demonstrative in their approbation. Next week Joseph Murphy will appear in Shaun Rhue.

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Arcadia is picking up at the Bijou. The piece has been brightened and improved, and Messrs. Miles and Barton predict a run for it.

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This is Miss Davenport's concluding week with Fedora at the Star Theatre. Her audiences are appreciative and numerous. Engaged is to be played next week at this house.

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The Corner Grocery is again at Tony Pastor's Theatre, driving a good trade. Mr. Sully keeps one of the largest stocks of laughter that has ever been opened for public inspection and enjoyment.

The Musical Mirror.

The performance of Doellinger's operetta, Don Cæsar, at Wallack's Theatre by the McCaull company, is a very level one. Bertha Ricci, however, stands prominent. Her pure, well-taught singing, her distinct articulation and her clear good voice mark her as a first singer of light opera not often to be excelled. As an actress also she is far above the average of vocalists, being easy and graceful and speaking her lines as they ought to be spoken, not chiming them as most singers do. Perugini, who plays Don Cæsar, acts the part admirably, and when he is not sharp, sings with great taste and admirable method. But—from what cause we cannot guess—he is apt to differ in opinion with the diapason, especially in loud passages. Were it not for this defect, Perugini would be undoubtedly our best tenor. Charles Dungan has a good baritone voice, sings well and speaks his words plainly. He has improved much in acting since his last visit, and now ranks in the front rank of comic opera baritones. De Wolf Hopper tries hard to put some fun into an absurd part, and really manages to make the people laugh; but the laughter is all his own doing—none of the author's. Edwin Hoff, the second tenor, sings nicely and is easy on the stage. The chorus is good, fresh-voiced and well trained, and the female department very nice looking. The scenery is excellent and the stage business very good, except Maritana's first entrance, which should be from the centre, as in the original opera. Cottrelly makes a handsome boy and acts Pueblo conformably, singing her part of the serenade very well. The music is pretty, jingling and catching, but, to our thinking, not suited to the text, which is too serious for such dancing strains. Don Cæsar, like its prototype, Maritana, is by no means a purely comic opera; in fact, the comedy element is of the weakest and merely perfunctory, and, as it were, dragged in neck and crop. The plot is a romantic episode and is no more comic than Linda, Somnambula, or the like. The book is merely another version of the well known Maritana of Bunn and Wallace, and neither book nor music is equal to that beautiful work. Nevertheless the operetta is very enjoyable and will doubtless please.

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The Gypsy Baron will give place next week to Erminie, the latest London success. Report says that the book of this operetta is very clever. We devoutly hope so, for we have had very little good in that way of late. The music also, we hear, is pleasant and bright. Thanks be for that also.

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Koster and Bial are giving a burlesque on Pinafore, which creates much mirth and is admirably done; also Gilbert and Sullivan's pretty trifle, Trial by Jury, which is one of the best efforts of these authors, and loses nothing by the way in which it is given by the clever company of artists engaged in this delightful place of relaxation.

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The Union Square Theatre runs on to full houses with Pepita. Lillian Russell is so indubitably the queen of comic opera that it is a work of supererogation to praise her singing, but we must give a word to her fiddle playing, which is capital, especially the pretty little polka movement in the second act. Edward Solomon has added a pretty Fan Chorus and other nice bits of music which improve the score nightly. Although it may seem like gilding refined gold, for, were the words only half as good as the music, Pepita would be a perfect comic opera.

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The Mikado in spectacular form is drawing largely at the Metropolitan Opera House, and is undoubtedly very grandly done. We take leave to differ from the conductor upon some of the *tempi*, but that is merely a matter of taste, although our opinion is founded on the composer's own idea as exemplified at the Savoy Theatre, London. The stage setting is magnificent and the music admirably given.

Brooklyn Amusements.

The "gods" did not take very warmly to Edward Harrigan's Old Lavender at the Grand Opera House last Monday night; but the spectators in the other parts of a full house appreciated the performance. This play, however, although one of the most meritorious efforts of Harrigan, is not as popular with the public as some of his other pieces. This fact was made plain again in Brooklyn. The representation, nevertheless, was a success. It merely failed to create the enthusiasm with which Brooklyn theatre patrons have been wont to greet the most original of American dramatists and one of the most popular of comedians. It was a genuine duplicate of the representations in this city, and Braham's fine orchestra furnished the instrumental music. The engagement is to last three weeks. The second is to be given up to the production of The Grip and The Leather Patch is to be seen the last week. Harrigan and Hart used to close the season every year at Colonel Sinn's Park Theatre. Hart's absence from the company had nothing to do with the change of houses this year, however. That was consummated by Hyde and Behman for Knowles and Morris. Mr. Harrigan's consent to the change was in no way the result of any discontent with Colonel Sinn or his theatre. It was simply a business transaction in deference to the special request of the proprietors of the the theatre in this city which is leased and occupied by Mr. Harrigan.

It may have been the indifference of familiarity that caused the audience to receive calmly many of the Evangeline puns at the Park Theatre last Monday, or it may have been dullness of intellect, as Ko-Ko might say; but it is a fact that many of the puns were allowed to be perpetrated unnoticed. The performers, in such cases, laughed squarely at the audience's lack of appreciation. The house was crowded with a splendid congregation of people prominent in business and official circles and the professions. They received the rejuvenated burlesque with the most marked signs of approval, except in the few instances already mentioned. E. E. Rice led the orchestra—a fact which enhanced the importance of the occasion, as it undoubtedly prevented any serious mishap on the part of the musicians. Every feature of the stage performance was brought out in an excellent manner by the company, and the ballet's pretty faces, shapely limbs, showy costumes and beautiful evolutions in the March of the Amazons were subjects of enthusiastic commendation. Irene Verona's tuneful voice made a splendid "go" of the topical song, "It Isn't for Me to Say," and all of the burlesque's ten new numbers took as well as they did in this city. The Lone Fisherman, the heifer dance and George Fortescue's Catherine were among the most enjoyed absurdities of the representation.

Minstrelsy was provided at the Novelty Theatre by the McIntyre and Heath company. The spectators were not numerous, which is nearly always the case on Monday evening at the Brooklyn, E. D., houses. The management of the Novelty, however, generally come out all right by the end of the week.

Manager J. M. Hill's team of Irish comedians, Murray and Murphy, in Our Irish Visitors, have held the boards at Miner's Theatre since last Monday evening. Their first appearance drew very good business. Both the play and the company were well received, especially the two principals and Charles A. Loder as Fritz Kepner. Judging from the laughter and the applause which greeted everything that was done, the whole performance was well thought of.

Henry Chanfrau began a week's engagement last Monday at the Lee Avenue Academy. The attendance was of fair size. A hearty greeting was extended to the star. He sustained his father's old part with a good deal of force, and the audience applauded him heartily. A great deal is made of the levee scene, and a quartette of genuine negro singers constitute quite a feature of it. Mrs. Chanfrau (Jr.) is not in the cast. Her place is filled by Regina Dace, who plays Alice Redding in an effective manner.

The Pirates of Penzance was selected for the second week of the Gilbert and Sullivan opera season at the Criterion Theatre. William H. Seymour and Eugene Clarke are out of the company. Paul Vernon was one of three new faces. Dora Wiley had a severe cold and could not sing. Alice May was again the brightest member of the cast. The singing of the company was very fair, but as actors many of them are veritable sticks. The audience last Monday evening was not large.

"Standing room only" stared the laggards at Hyde and Behman's last Monday night, when Tony Pastor and his splendid travelling company opened for a week. The show they gave was a very enjoyable one, everybody being sent away contented.

Uncle Tom's Cabin was shown at the People's Theatre to poor business. Kate Partington was Topsy. At the Grand Museum Manager Dan Kelly, of Baltimore, appeared in The Shadow Detective. Attendance good. At Zipp's Casino the Caldwell Sisters were the vocalists. Patronage large.

NOTES.

A benefit to the widow of the late Kenward Philp, journalist, was announced for the 7th inst.

The Fifth Avenue Skating Rink theatre project has fallen through. One of the managers of the rink will begin a season of comic opera under canvas at the Pavilion Lot on May 31. John Templeton will furnish the Metropolitan Opera company for the occasion.

The Nick Roberts-Gardner Circus has had only a fair success. There was a rumor during the earlier part of the week that they would close Saturday evening, 8th. They were announced to remain four weeks.

The managers of Brooklyn have been disturbed by the rumored approach of Forepaugh's Circus in their midst. They now breathe freer, as nothing more is being heard of the circus.

Manager H. C. Miner states that he has secured Mrs. Langtry and Sarah Bernhardt for his Brooklyn theatre next season.

The last Philharmonic concert of the present season occurred on May 1. Mme. Louise Pyk, Miss Helen D. Campbell, William Candidus and A. E. Stoddard were a quartette in a Beethoven selection and gave the poorest of satisfaction.

Manager Hanley, of the Edward Harrigan company, had not been in Brooklyn in several years until the present week. He found only one old acquaintance among the newspaper men, but his genial disposition soon made him many new ones. He states that Harrigan is going South soon to "study characters" and for enjoyment and rest.

Professional Doings.

—Doré Davidson has secured a near Cincinnati date for Lost.

—Zozo's successful season of forty weeks finishes at Troy on Saturday, May 22.

—Mr. and Mrs. W. J. Conway sail for Europe on the *America* next Wednesday.

—Heinrich Conried sails for Europe next Saturday on the *Aller* of the Bremen Line.

—The guarantee fund of the Cincinnati May Music Festival has already reached $54,000.

—Louis J. Monico, the baritone, with Stetson's Mikado forces, is at liberty for the Summer.

—Henry Flohr has been engaged by Henry French as stage manager of the Grand Opera House.

—Berrie Jarrett has left E. E. Rice's employ, after being with him five years in various capacities.

—The benefit tendered to Charles F. Wiegand and J. Levy, at the Fourteenth Street Theatre, last week, netted each $350.

—Edgar Leiden is writing a new "swell" song for Laura Burt of Koster and Bial's. It is called "The Proper Thing, You Know."

—H. S. Hewitt has written a new topical song for Erminie, entitled "What the Dicky Birds Say." The lines are said to be quite humorous.

—Lodges of Elks are rapidly increasing. Several have been recently instituted in the West, and Sydney, N. S. W., is an applicant for a charter.

—It's a Cold Day When We Get Left is being thawed out for another venture on the road. It was frozen solid some time ago on the Pacific Coast.

—Stetson's Mikado company, at the Metropolitan Opera House, will close on Saturday night. It had been originally intended to play three weeks.

—Blanche Curtisse, who has been advertised for her beauty, will close her extensive tour in Only a Farmer's Daughter at the Third Avenue Theatre on May 17.

—While on his way from Providence to this city with his company on Saturday night, Tony Hart was robbed in his sleeper of a diamond ring and some money.

—A benefit will be tendered to H. G. Dempwolf, the treasurer of the Thalia Theatre, on next Sunday evening, May 9, all the members of the company assisting in a sacred concert.

—The opera season at the Criterion Theatre, Brooklyn, came to a sudden close on Tuesday night. John Templeton persisted in sitting on the costume-trunk until his claims were paid.

—After a short season of The Drum-Major's Daughter at the Hollis Street Theatre, Boston, the Carleton Opera company will appear in that house in the new comic opera, Serment d'Amour.

—Charles H. Collins has surrendered his lease of Wood's Opera House, Sedalia, Mo., but will remain until the close of the season. Mr. Collins is better known as a travelling than a local manager.

—Alfred Thompson has been engaged by Messrs. Robson and Crane to design all the costumes and scenery for The Merry Wives of Windsor. It will have its first production most likely in Boston.

—Will E. English retires from the management of English's Opera House, Indianapolis, on August 1. He has leased the house for one year to Henry M. Talbott, with the privilege of an extension to five.

—Mr. and Mrs. Charles J. Bell (Eleanor Lane) have been re-engaged for next season for juveniles in Alone in London. They will spend the Summer at their cottage in the Rangely Lake district.

—At yesterday's (Wednesday) matinee of The Little Tycoon at the Fifth Avenue Theatre, the ladies in the audience were all presented with imported Japanese vases and bunches of natural flowers.

—Gus A. Kerker, the musical director, will go to Europe on the same vessel that takes over the Adonis company, and while abroad will tour through France and Germany in company with Heinrich Conried.

—H. J. Clapham, the well-known minstrel manager, has purchased a half interest in the company supporting Floy Crowell, a youthful star of the emotional order who has become popular in New England. He will travel with the company next season.

—The Merry Wives of Windsor and two other Shakespearean plays are to have a spectacular revival in this city next season. A well-known artist will be engaged all the Summer on the scenery, and an equally well-known artist will design the costumes.

—Among the plays left by the late William Carleton is Zitka, a drama of Russian life. E. E. Hume and G. C. Ashbach, manager of the Grand Opera House at Allentown, Pa., have bought this piece and will produce it in New York early in the Summer. They have secured Charlotte Behrens for the leading role.

—Colonel Milliken is busily engaged in converting the play of The Three Guardsmen into a star piece for Joseph Haworth's repertoire next season by strengthening the character of D'Artagnan considerably. Mr. Haworth will also add to his stock of plays the new work of George Hoey which deals with the life of Shakespeare.

—After a successful preliminary season of twelve weeks, Harris' Bijou Theatre, Washington, has closed temporarily. The Wilbur Opera company closed a three weeks' season on May 1, when nearly 60,000 people had attended the performances. Manager Harris will make improvements in the house, redecorating, re-seating, new machinery for electric lights, etc., and will reopen with one of the most perfect theatres in the country.

—The season at the Thalia Theatre ends on May 15. Four days later Manager Amberg sails for Europe, to return about the close of Summer. This season was given the largest and most varied repertoire ever known at the Thalia, and 175 people were carried on the pay-roll. However, the profits were not as great as those of last season. Grand German opera, car strikes and a temporary boycott hurt business. For next season Manager Amberg has already engaged Ferdinand Schutz, August Walter, Edward Elsbach, Bernhard Rank, Frl. Emmy Meffert, Otto Rathjens, Frl. Kronold, Frl. Schatz, Frau Habsich, Herr Younker. Some great German stars will be brought over. It is among the probabilities that Mme. Geistinger will return. The Thalia Opera company has been booked for all of next season and will open at the Park Theatre, Brooklyn, on Oct. 6.

The Giddy Gusher.

What a series of mistakes that Prince Karl, imported from Boston, is. A mistake all round. If Mansfield, instead of going according to Gunther, had lopped off the fourth act entirely, and stuffed the other three full of his specialties, just as Nat Goodwin did that dreadful Skating Rink, it would have been a rousing success. Mansfield is a first-rate musician and singer and a good deal of a mimic. There is no earthly reason why he shouldn't introduce all the funny things he can do in those first three acts; cut out all those ridiculous efforts at sentiment and that fearful melodramatic last act. Prince Karl would have caught on just as sure as certain if this had been done.

Then what a mistake it was to bring on that Beantown company. Dear old Ma Vincent is the only one of 'em worth their fares, and Louise Eldridge would have played her part just as well at twenty-four hours' notice.

Not since I went to see a travelling show in Darien, Ct., have I seen such a mob of incapables.

* * *

And weren't they funny on that Madison Square stage? And those dresses! While yet the shadows of toilettes worn by Agnes Booth and Maude Harrison flitted about the footlights, for those Bawston artists to parade those remarkable costumes, was, to speak wildly, suicidal. I ask myself as I look at these young women: "How do they come to go on the stage anyway? Why do folks let 'em go on if they don't know any better than to go on themselves?" I thought Mrs. Florence Lowell was made o' wood till I was told she was Maida Craigen. Mr. Spartan Spotts should be a floor-walker as soon as possible in some large dry-goods store. Mr. Mackey Davis would be invaluable in a shooting gallery. Salvolio and Guiseppe are artists who would shine at the National Theatre, Bowery, near Grand, and Miss Alecia Lowell is a young woman I shall always remember as the wearer of the greenest green dress that was ever made to torture eyesight. The greatest mistake of the batch was in not closing the Madison Square entirely. Prince Karl will put the shutters up one at a time if it isn't immediately reconstructed. If Boston likes that play and those players, Heaven forbid New York should deprive them for a single night.

* * *

And if I would not rob Boston of the Prince Karl company, neither do I favor the late work of other towns in robbing us of the McCaull troupe. Spring takes on a greenness approaching that of Dagnes' dress, now that my Hopper is back. Just as long, just as limp, and just as sonorous as of old. What is life without Hopper? He's as necessary to me as to a mill. My heart beat joyously as I saw his name on a fence. I climbed after it like a goat, and bore away a piece of the poster as a souvenir. Thank the happy fates that have planted the McCaull party at Wallack's for a Summer season, I don't quite know if I like Don Cæsar, for I have as yet seen only one act; but I thought Perugini was suited down to the ground with his picturesque part. I was delighted to see Cottrelly looking and singing so well. I liked the beautiful clothes of the opera, and I wondered if all those massive striped legs actually grew on dear Hoppy. Only Saturday night I saw the calves on Nanki-Poo work round to the front of his legs, and realized that "all things are not what they seem;" but I cannot think my Hopper would deceive me, and I put my trust in those legs, weak woman that I am, and I shall be studying their durable symmetry every disengaged evening of the season.

* * *

It's very seldom you see a Jew beggar, for that race takes care of their own in the noblest fashion. The hospitals, the magnificent orphan asylums, and the various Homes their charity keeps going, nurture and protect the sick, the poor and the old so thoroughly that only occasionally do you see a Jew in need.

I went to the Jewish Home for the Aged last week, and my earnest recommendation to all my friends is to get in proper condition at once for admission to that institution. You have got to embrace the faith and be sixty years old at least—that's all for us girls, and in return see what you get: A nice bed in a commodious room in a fine, large, luxurious house; five meals a day; three suits of clothes; a half-pint of whiskey for every twenty-four hours; all you can smoke; wine two days in the week for dinner, and beer two days; a a couple of hundred pounds of the best coffee made for you every month; a two hours outing every day, and once in two weeks a whole day and twenty-five cents for car-fare, if you have friends you care to go visit.

* * *

Mr. Haine, the superintendent, told me many amusing stories of his experience with the 150 aged people he has to look after up at One Hundred and Fifth street. A very old Polish Jew applied for admission lately. The first thing they do with new-comers is to bathe 'em, no matter how clean they may be. This old patriarch was in a frightful condition.

"In you'll go to the bath three times," thought Mr. Haine, as he deliberated which part of the open lot in the rear he should use to burn the Jew's raiment, when it came off.

He led the way to the bath-room, but at its door the dirty old Pole revolted. He would not be washed. The superintendent explained it was a rule—an imperative condition of his admission.

"I have lived eighty years without taking a bath, and I won't begin with a foolish custom at my time of life," said the Pole, and he picked up his bundle and trudged off.

But Mr. Haine has got 150 clean old men and women polished up till they shine. They have nothing to do but keep themselves in order, and they fairly glisten. The order issued by the Directors of this institution to those having it in charge, is to make the inmates happy. The filial affection of the Hebrew race is exceptional, and in their management of this place the love they bear their own fathers and mothers crops up. "Make those lonely old creatures comfortable. Do for them as we would wish some one would do for our parents if we were not on earth to care for them," said a Jewish lady connected with the Board of Directors; and that is the rule on which the place is run.

* * *

If there is such a person in the world as a rich man or woman who has found the married estate comfortable, do let him or her endow an asylum for aged married people. The Christians have no such place. Now, the distinctive feature of the splendid institution on 105th street is this: it does not part the Sarahs and Abrahams who have journeyed through the shadows of poverty together and reached their hospitable doors hand in hand. No, thank God! The poor old withered hands are not unclasped. They are assigned their room, where everything is kept in a state of delightful cleanliness. The two little three-quarter beds stand close and lovingly together. The two big easy rockers each side the polished plate glass window have only a little stand between them, handy for granny's knitting and grandpa's pipe. Their troubles past, their future assured, they are in that blessed Home where nothing will ever part them till that unseen, viewless hand that is reaching slower or faster for every one of us is laid in undenying summons on one or the other. As I looked at couple after couple who have reached this haven of rest, I felt my heart swell with thankfulness to those wise, generous people who have fostered this charity.

* * *

Is there anything sadder than the fate of a man and wife who have stuck together till they are old and feeble, to be separated at the last.

"I'll take care of father," said a man to me one day, "if mother will go live with my sister."

That man thought he had sat down on a hornet's nest when I began in my wrath to abuse him for his intentions.

An old wife misses the daily growl with the old man. She needs the bother his superior foolishness occasions. She would be lost without the care he is and always was to her. No, God bless 'em! If the people love each other long enough to reach helpless old age together, keep 'em together, ye sons and daughters, if you have to take in washing or go out sawing wood to do it.

Somewhere in Heaven there is a saint whose name on earth was Leo. She founded this asylum, on Seventeenth street, years ago, that now flourishes on 105th street to-day. I went and looked at the noble face of this noble woman in a picture, and took her features well to heart, that I may go call on her the first thing after I climb the golden stairs.

* * *

I'm all the while thinking what I shall do when I get to Heaven. Its resources, as set forth in the pulpit, are not very extensive. They understand the requirements of woman I have no doubt. That verse stating that there is no "marrying or giving in marriage" shows conclusively that terrestrial affairs have guided their management of celestial ones, and we girls are going to have a much better thing hereafter than we have heretofore. But that other statement, "they toil not, neither do they spin," alarms me. As a cherubim, of course I can't sit 'round, and how I'm going to exist without occupation puzzles me to say. I remember, when a child, having a long talk on this subject with old Aunt Hannah, as industrious a woman as ever lived.

"I dunno child," said she. "Parsons is onsartin on that pint; but I want them knitting needles put alongside me in my coffin, partly becos I may get a chance to use 'em, an' partly becos I don't want 'em spiled by the gals pickin out nuts wid 'em."

A year after Hannah took her last stitch, and all the neighbors' children went over to see the faithful old colored servant who had been our confidant and adviser in many a tough time. I looked at the knotted black fingers clasped on her bosom. Some one had put a few white flowers on them, but they didn't look natural. I went to the broken work-basket in the corner of the room, where Aunt Hannah's knitting lay as she had dropped it. A half finished little red stocking for the youngest child was set up on the needles. I stuck the ball of worsted on the points and put the whole business in Aunt Hannah's hands in place of the white blossoms, which were laid beside her wrinkled cheek.

An instant after this alteration was made the members of the family came in, and one after the other they broke down as they looked at the knitting work going to Heaven in Hannah's hands, and realized the stockings they were losing. And Joel Hawes, the parson of the period, took the knitting needles for a text and preached a sermon on faithful servitude and the wages paid for it in Zion that was unusual for its tenderness and sympathy.

Hannah was planted, needles and all, for I explained I had carried out one of her last requests. And when Gabriel calls all up to begin, the little red stocking will long ago have dropped from the rusty needles, but those four wires in her bony grip will tell the story of her life-long loving industry; and if there's any knitting in Heaven Hannah will get in her graft and show 'em what a Connecticut colored woman can do.

* * *

I've got more information from Ingersoll about the New Jerusalem than from any other source. I must tackle him and learn his opinion of the future associations of your restless, industrious and

GIDDY GUSHER.

Some Paris Matters.

Howard Paul, under date of April 24, sends us the following items from Paris: A new comedy on a well-worn subject made a tremendous hit last night at the Gymnase. The laughter scarcely ceased from the rise to the fall of the curtain. Yet there is so little that is novel or original in the piece that it almost escapes analysis. The third daughter of a retired tradesman is about to be formally engaged when her two married sisters suddenly return home. The elder comes back to the bosom of her family to escape the brutal tyranny of a husband who goes so far as to insist on his better-half leaving a ball at the premature hour of six in the morning, while the younger is brought home to her parents by her polite spouse on the ground that she gives him nothing but cold veal to eat. The old couple thus find themselves with all three girls thrown suddenly on their hands. A reconciliation is finally effected by exciting the jealousy of the parties about to be divorced; but it is out of the question to attempt to explain the imbroglio in which all the *dramatis personæ* are gradually entangled. The situations, although by no means novel, are ingeniously devised, while the three acts are filled with droll sayings, replete with the unexpectedness which according to experts is the essence of wit. The piece has the advantage of being brightly acted. M. Morlet is irresistibly funny, and M. Landrol clever as usual, but the hit of the evening was made by Mlle. Netty, who, as a soubrette, kept the house in roars of laughter whenever she was on the stage.

The production at the Comedie Française of Chamillac, a comedy in five acts, by M. Octave Feuillet, has been creative of warm discussion, as it has given a motive for severe dispute to the class dramatic critic and another to the class philosophers. To the former it is this: Should an author keep the audience in innocent want of knowledge of the main secret of the piece to the last? This is against the law of dramatic writing, and Feuillet has done it, some say, with advantage, others the reverse. As to the philosophers, their quarrel is over this delicate point. Would not half those who are severely upright fall if temptation had beset them at a time of need instead of having been all their lives in easy circumstances? A young officer, Chamillac, in his youth was thus tempted, and stole a large quantity of banknotes from his Colonel. That officer caught him in the act and gave him the option of exposure or blowing his brains out; and the latter he mitigated to immediately seeking death on the field of battle. Chamillac, though he was considerably damaged, was not killed outright, and his Colonel was satisfied; but a great fortune had befallen to Chamillac during his hospital life, and he left it a reformed man, resolved to help and succor his fellowmen. His efforts are always to reclaim the fellow. For this he is considered eccentric. His reply is, "You would perhaps have been no better than the sinner had you had the same temptation under the like condition." So the act rolls off, leaving Chamillac, despite a little underplot, greatly in love with a pretty widow. She turns out to be his old Colonel's daughter. The Colonel is at first indifferent, then leaves the decision to the lady after she has heard the true story of his life. He tells it before the Colonel, and she resolves to become his; temptation, under certain circumstances, at last proves too much for her.

The Odeon has given Shakespeare's A Midsummer Night's Dream as L- Songe d'une Nuit, the work of M. Paul Meurice, and in the title at least we can see with what case the French language lends itself to the rendering of Shakespeare. The music of Mendelssohn was "used" for the occasion. The play was somewhat faithfully adapted, but the French mind got puzzled—that was visible. The direct effect on that mind was that the moment when Bottom appeared with his top costumed as an ass the whole of the audience began to bray, and after the curtain had fallen on the marriage scene the braying was still continued. M. Alphonse Daudet's new play, Nord et Midi, contrasting the characters of the Northern and Southern Frenchman, is promised at the Odeon Theatre in October. A new operetta in the Nouveautes is underlined with the catching title of Merlin the Enchanter.

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ROVINCIAL.

BOSTON.

Annette Janish appeared at the Boston Museum during the week in Princess Andrea which was the same as [illegible] in which she was seen at the Park a few months ago. Her personation was fine in every respect and is essentially the same as before. The support was rendered by the Museum co., and was good in most cases. Charles Barrow's Maurice was excellent, though somewhat too old and steady to realise the character perfectly. J. B. Mason's Frederic "the magnetic young man," had the same fault. It was scarcely great enough. Alfred Hudson made an interesting minister of police. But by far the best make-up and best acting of the piece, next to Janish herself, was seen in the character of the old jeweler taken by Charles Kent. It was very artistically done.

Vim, which Neil Burgess brought to the Bijou Theatre on Tuesday night proved to be a very amusing affair, with a foundation away down deep in human nature, from which the fun bubbled up constantly. Mr. Burgess himself as the strong-minded, strong-willed old woman, was inimitable, and as good in his way as Dan Thompson in Josh Whitcomb of which the play is a good cousin. His support is good in the main. The nightmare is exceedingly funny and the circus a go. And late in the week the indications were that the play would make quite a success.

The Black Crook did a good week's business at the Boston Theatre. The Mikado ballet proved to be very pretty and original too. The Mignani Family are clever, and the Herbert Brothers among the very best acrobats.

I did not see Lotta in her new play of Pranks. I intended to look in toward the last of the week; but it was withdrawn after Tuesday night—some said because her cold prevented her from singing, and others because the piece was a failure. Musette was played the rest of the week.

Nanon continued through another week at the Hollis Street Theatre.

The Rag Baby concluded its second week at the Park.

Gus Williams in Capt. Mishler at the Howard, and The Long Strike at the Windsor.

Resume. Jeannette M. Thurber, during the opera week, read a brief paper on the history of music in America one afternoon at the residence of a well-known citizen, in which she maintained that New England had been chiefly influential in the growth and progress of the art. At the close of the reading, an organization was effected looking to the establishment of a national society, and promoting higher musical education in the United States. Henry L. Higginson was chosen president and the following were selected as directors: C. C. Perkins, Carlos Eliot Norton, Theodore Chase, Martin Brimmer, J. Montgomery Sears, Francis Bartlett, R. C. Dicey, Robert M. Cushing, Mrs. Gardner Brewer, Mrs. Maury Whitman, Mrs. [illegible] M. Bell, Mrs. Louis Agassiz, Jeannette M. Thurber, Mrs. O. W. Peabody and Mrs. Hartman Kuhn.—Manager Stetson may not want the earth, but, with Mary Anderson at his own theatre and the English Mikado co. at the Hollis street, I know as if he wants nearly all the money spent at either this week.—Affairs at the Boston Theatre, which were disturbed seriously by the death of Noble Hill a few months ago, have at last been settled, and Rogers and Arthur Tompkins have become the sole proprietors, the former of the two to continue in active management. This will insure the same excellent direction the theatre has had in the past, because it has been to Mr. Tompkins's eyesight management in the past that the house has been so universally successful. Already there are rumors that the Boston will have a stock co. next season, Mr. Tompkins being a firm believer in that system but it is as yet too early to state positively about it.—John C. Freund will deliver a lecture, "Before and Behind the Footlights," at Chickering Hall, May 12.——I met Charles Kent, the Scarlet Spotts of Prince Karl, on Tremont street, the other day, and was beginning to pay him a compliment on his acting, when he knocked the spots out of me by saying, "Oh, don't do that, please; I don't have anything but Spotts. Spotts everywhere I just went up on the Common to get rid of it all, when I'll be—blessed if there wasn't the blasted telescope man with a big sign up: 'Spots on the sun!'" What could a man say after that?—The Carleton Opera co. have been in a very bad condition for several days, colds and influenza raging with great virulence. And all this season just as their forerunners for The Drum Major's Daughter did, so they have had a hard time. This is the main reason why Manager Rich locked about for a month to give them a rest, with the result that the English Mikado co. will occupy the theatre up to and including Thursday night (their departure for England is on Saturday), after which two full dress rehearsals of The Drum Major's Daughter will be had, and it will be given May 12.

NEW ORLEANS.

The performance of Hamlet by the Shakespeare Club on April 26, celebrating the Bard's birthday, was in all respects a grand success. The audience, that occupied every seat in the house, was composed of the very best society people in New Orleans. I do not know whether anybody outside of New Orleans will care to read the history of the club; nevertheless, I will give it:

The Shakespeare Club was organized on the 9th of May, 1865, by the members of the Histrionic and Crescent Dramatic Associations. The first of the many public performances they have given from time to time was The Wife, at the old National Theatre, on May 25, 1865. Following this in the same year came Dead Heart, Honeymoon, The Hunchback and Charles II. In 1866, Lucrezia Borgia, The Rivals, Money and The Lover's Stratagem were given. In 1867, Romeo and Juliet, Rent Day, Jack Cade and Lend a Lover were played. In 1868 they presented The Lady of Lyons, Richelieu, Manfredus, Robert Macaire and The Wife. In 1871, Macbeth, London Assurance, Don Cæsar de Bazan, Hamlet, Wild Oats, Everybody's Friend and Ingomar were essayed. In 1872 they attempted Marble Heart, Play and Passion, Medallion, Richard III, The Factory Girl, The Long Strike and Swan of Avon. The last mentioned play, produced at the Grand Opera House, was the first production in honor of Shakespeare's birthday. In 1873 The Merchant of Venice, Lady of the Lake, The Wife and Cloud and Sunshine were played. In 1874, 1875 and 1876 only two performances were given. About this time the club began to wane. All the old members were leaving, with no new ones to take their places. Recently, however, the old enthusiasm has been awakening, and the Shakespeare Club now numbers nearly 300 members, who have one of the nicest club rooms in the city. In all cases, except where the performance was given for some charitable purpose, admission was by invitation.

The performance of Hamlet on the 26th was very well done, everything taken into consideration. I have seen worse Hamlets than that of G. H. Brough, the President of the Club. Mr. Brough may be objected to as a little too stout for the ideal Hamlet, yet his general appearance and make-up were good and in accordance with the prevailing ideas. His conception of Hamlet was quite good, and although he evinced a disposition to rant and trill his r's to excess, yet he was agreeably free from those mannerisms that mar so many actors. B. Onaveto was seen to good advantage as Polonius. His deep and impressive voice being admirably suited to the role. His make-up was excellent. E. D. Shepard as Horatio, C. F. Buck as Laertes and T. O'Neil as the Ghost were very good and showed a familiarity with their lines that amateurs do not generally evince. Fred N. Thayer surprised everybody by making so much of the small part of the First Player. The Grave-Digger No. 1 was very well rendered by W. H. Beauham.

The performance was very much relieved of its amateurishness by the appearance of Marie Prescott, who had been specially engaged for Ophelia. Miss Prescott's Ophelia was superb, and everyone was convinced by her womanly bearing and admirable acting that she was indeed a great artiste. She was at her best in the mad scene. She was called before the curtain again and again, and presented with innumerable floral offerings.—Prudence Cole was a regal and stately Queen. She made a very good impression. Alice Cassell is a very pretty young lady, and acted the small part of the Player Queen very nicely. Helen Ogilvie, late of Bidwell's Star Dramatic co. filled the very small part of Osric very acceptably. The costumes and scenery were perfect and historically correct.

The management of the Avenue Theatre will certainly make money with their Spring season. The third week has just passed and the houses have been splendid each night. Last week the burlesque of Beauty and the Beast preceded by that standard old comedy, Ici on Parle Francais, was the attraction. The part of Spriggins in the comedy is one of C. Theadoore's happiest parts. He really gives a splendid portrayal of the character. Adele Belmont as the beauty in the burlesque looked and acted as well as she always does. Fanny Rudge's stage presence is admirable and I would like very much to see her in a prominent part. J. H. Stuart and J. H. Snyder, as usual, did their best to paralyze the audience with comicalities. J. C. Kline was also excellent.

At Fornuta's the Dawsons stayed another week and presented a change of bill. At Robinson's Dime Museum several changes have taken place both in the curio hall and the theatorium. The Battle of Paris closed 30th. It will be taken to Brazil and exhibited there.

Amusements: Gilbert and Sullivan's Sorcerer has been given by a co. of amateurs at Grunewald's Opera House. They did fairly well. Bessie Brunson and Belle Cleveland rendered Arline with good effect. Kate Mayo, Lizzie and Mrs. Grangnard deserve credit for the manner in which they deported themselves. Denel and Henry Hyams were about as [illegible] own best. The chorus was pretty well disciplined. The girls thought [illegible] their friends in the audience [illegible] in an audible tone while on the stage.—C. F. Buck the Laertes of the Shakespeare Club's Hamlet performance was the stakeholder in the recent Steinitz and Zukertort chess championship match.—D'Alvini, the Jap of Japs, after filling his engagement at the Avenue Theatre, took to the road. He is an expert magician and juggler and should succeed.—On the 26th the Elks gave their last social session. It was a nice affair. On the 7th they will give a benefit. The programme embraces a recitation by Marie Prescott, and a series of songs, etc., by the Amateur Opera co. The Avenue stock will also appear, while Faranta will send a delegation from his co.—The city is being extensively billed for the May Musical Festival at Cincinnati. Lithographs of William Candidus and Lilli Lehmann are to be seen in some of our principal show-windows.—Marie Prescott is receiving much social attention. The floral offerings presented to her on the night of her performance were marvels of beauty.

PHILADELPHIA.

The American Opera co., which has delighted us for the past week, has more than realized our hopes. Almost unqualified praise is its due, for the aim is so noble and the results achieved so nearly satisfactory, that adverse criticism seems not only unkind but unjust. At the outset it is safe to say that this co. has given the best performances of opera ever known to our city. The average excellence of the principals is very high, and there are some among them who are truly great. The chorus is the best I have ever heard upon an operatic stage; the orchestra is all that we might expect while under the able direction of Theodore Thomas, and the ballet, while yet somewhat crude and decidedly the weakest part of the organization, is used with skill, and is so carefully subordinated to preserve harmony that it becomes a valuable and beautiful adjunct. The stage pictures produced could scarcely be excelled. Every set scene is a marvel of beauty. The costumes are rich and artistic in design and in blending harmony. All of the properties and accessories are perfect, and the minute and careful attention to every detail of the productions is something unprecedented upon the American stage. No finer pictures were ever put upon canvas than were shown in many of the admirable stage scenes and groupings, and the productions were alike valuable to the painter, poet, musician and to all lovers of the true and beautiful in art.

Of the works produced, many of which were entirely new to us, none pleased me more than Gluck's Orpheus and Eurydice, and none was better rendered. The repertoire for the week included the work above named, Lakme, The Merry Wives of Windsor, Lohengrin, The Flying Dutchman, The Marriage of Jeannette and the spectacular ballet Sylvia. While each performance was marked by a merit peculiarly its own, and which will cause it to be distinctly remembered nothing so thoroughly entranced my senses as the delightful presentation and rendition of Gluck's work. The Orpheus of Helen Hastreiter I shall never forget. Magnificent is her voice—it is so musical, so rich in tone, so even and of so wide a range. Her execution is marked by dignity, by a marvelous dramatic fervor, by perfect enunciation, and by strength tempered by grace. But I did not intend to allow myself to speak of the merits of individual members of the co., nor consider the separate performances, this labor of love having already shown such finished results in the columns of THE MIRROR. I have already deprecated criticism, and have now only to say that it was my privilege to be present at every performance, and I truly feel that well-merited praise would far outweigh censure in every individual case. Judged by long-established precedent, it was very surprising and very satisfactory to find all promises fulfilled even with prodigality. Nothing was wanting; there were no sudden and exasperating changes of either opera or cast. The artists as well as the management seem to be imbued with a sense of their high calling and have kept faith with the public. In years to come it will be a proud distinction to have assisted in the creation of the American School of Opera.

It is to be regretted that the wealthy and cultured people of this city have not extended to this movement a more cordial support. We are under the thraldom of a conservatism that makes us look with distrust upon all innovations. We are intensely loyal to the past, to our own convictions, and to our old loves. We have long been wedded to the Italian school and to the star system, and in this case prejudice seems to have caused us to overlook the claims of national pride and to fail to realise the importance of the honest and praiseworthy endeavor to make indigenous the most beautiful and domestic of all arts. The American School of Opera is not a speculative or a money-getting institution, but aims to make us a music-loving and a music-producing nation, and should at once appeal to the patriotism, philantropy and artistic sense of our people. Let us then banish all hindering thoughts, prejudices or doubts, and prove our appreciation of the noble work by helping to supply the necessary means for its prosecution, and thus not only do ourselves honor, but secure for a longer season next year the rich opportunity we have just lost.

Rosina Vokes, with her clever comedy co., has just filled her third date at the Chestnut Street Theatre, and it affords me much pleasure to be able to announce that financially it has been the most successful of all. Her merit is now known and appreciated, and she has made a host of friends who will be true, and will accord her a warm welcome next season. During the week an entirely new play was twice presented by this co., and it promises to be a valuable addition to the repertoire. It is called Time Will Tell, and is a society drama in a prologue and two acts. It is well written and is full of interest, and if the part which falls to the star can be judiciously padded, it will doubtless meet with much favor. This week Engaged, with Joseph Haworth as Cheviot Hill instead of John A. Mackay as at first announced. Evangeline, 30th.

At the Chestnut Street Opera House Joseph Jefferson has been delighting large audiences as only he can. He played during the week Caleb Plummer, &c. Golightly and Rip. He is an actor of whom you never tire, and I regret that we do not see him oftener. His support was good. This week, Lotta.

Daniel Sully, with his Corner Grocery, occupied the Walnut Street Theatre during the past week and played to fair business. The piece is funny and provokes much laughter, and has also the advantage of having a clearly defined plot. The co. might have been better. This week Barry and Fay; 10th, John T. Raymond. ——The Little Tycoon still draws large houses at the Temple Theatre. Frankie Kemble has withdrawn from the cast in order to accept another engagement. Her role of Violet will be assumed by Mamie Stevenson.

At the Arch Street Theatre Evans and Hoey's Parlor Match has met with its usual pronounced success. The comicalities of McCorker, Old Hoss and Innocent Kidd, and the graceful dancing of the French Sisters, received hearty signs of approval. This week W. H. Gillette's Private Secretary; 10th, Mrs. John Drew and co. in Engaged.

The week's attraction at the National Theatre was Without a Home. This is a highly sensational five-act drama in which the leading parts were well taken by W. T. Stephens, Minnie Oscar Gray and William H. Danvers. Some well-trained dogs added interest to a performance, which, although highly colored, produced much enjoyment. This week Frank C. Bangs in The Silver King; 10th, Henry Chanfrau in Kit.

At the Central Theatre business improved greatly. Harry Kennell presented himself and a first-class comb. There was not a weak spot in the programme. Harry was more entertaining than ever; Bryant and Saville gave their clever musical act; Milt G. Barlow was excellent as an old darkey; the American Four were intensely funny; Flora Moore was, as ever, the best in her line, and the bill contained many more names equally well known. This week the Georgia Colored Minstrels; 10th, Arizona Joe.

Olla Podrida: J. B. Studley and a competent co. have presented Monte Cristo at Forepaugh's Theatre with satisfactory results. This week The Drunkard will be given with a strong cast.—At the Arch Street Opera House Kellar has finished his engagement and started upon the road. The Leland Opera co. begins this week with Our American Minister as the attraction.—Business continues good at the Eleventh Street Opera House. A new circus burlesque was introduced last week. The Little Fly Coon continues, and on Tuesday, 4th, a special matinee was given at this house complimentary to the members of the Little Tycoon co. now playing at the Temple. The great Barnum and Forepaugh Circus aggregation drew vast throngs beneath the canvas. They have folded their tents like the Arabs and skipped. The Japanese village remains with us only this week. It is then taken to Cincinnati. I bespeak for it a cordial welcome. On Thursday, 6th, the Little Tycoon co. from the Temple Theatre will leave at 7.30 A. M. for New York, there to join forces with the co. now in your city, and appear at the performance to be given at the Academy of Music for the benefit of the Bartholdi Pedestal Fund, under the auspices of Mrs. Townsend, Mrs. Belmont *et al.* They will return at 4 P. M.—Frankie Kemble will appear at the Chestnut Street Theatre, 31st, as Nannie, the soubrette role in Clay M. Greene's new comedy, The Great Trunk Mystery. John Howson and Charles Coote, in whose hands the play has been placed, will lend their powers to make it a success. Ed. Clayburg is representing Mr. Greene, whose late bereavement prevents his personal attention.—The following cos. closed season here Saturday, May 1: Dan Sully's Corner Grocery, Evans and Hoey's Parlor Match and Kernell's Own comb.

KANSAS CITY.

Week of April 26, the Hanlons' Fantasma had excellent business at Coates'. Mr. and Mrs. George S. Knight, 6th, 7th and 8th.

At the Gillis Opera House April 29, 30 and 31, Annie Pixley drew good business. Week of 3d, the Gran Opera co. opens a Summer season of twelve weeks, beginning night of 4th, in Girofle-Girofla. The co. is composed of thirty-five people, among whom are Amy Gordon, Annie Barrett and Max Figman.

Arrivals this week at the Walnut: Crimmins Brothers. Remaining over: Billy Courtwright, Nelte Andes, Dick Mack, Emma Coulter.

Arrivals at the Coliseum: Kelly and Belmont, Mable Rivers. Remaining over: Eva Lester, P. C. Foy, Marren and Murphy, Louise Garland and Doland Brothers.

Summer opera at the Museum: La Mascotte, including Kittie Marcellus (late with Grau's co.), J. Watkins, May Smith, Hattie Eldridge, Nellie Bryer, J. F. Bennigan, Leo Faust, Susie Brunner, Olive Russell, H. Carter, R. Van Osten, Lillie Watkins, J. Francis, S. T. Wheeler, Cora Porter, Mary Lamb, Nellie Mendsen and Ed. Randall.

Pickings: Colonel Mapleson telegraphed Manager Craig for Sunday, 25th, to give a sacred concert. Mr. Craig booked him and advertised accordingly. A big business was expected. Sunday morning at ten o'clock the advance sale was $235. Later Mr. Craig received a telegram from Mr. Mapleson that his co. would not sing from the fact that they would arrive too late. Of course it devolved on Mr. Craig to refund the money, and go to expense of extra advertising. In spite of all the placarding a great many were turned away from the doors at the time of usual opening. The train that brought the co. did not arrive until after ten o'clock. This was a long run, it being the only stop made since leaving San Francisco. The party on board the train promenaded the platform of the Union depot for more than an hour, the time the train laid here, and all carried small demijohns. When asked by your correspondent what they contained, they looked wonderingly, and said, "Os te kasand," and pretended they could not understand English. The party did not leave for St. Louis until after eleven o'clock. At the time of Colonel Mapleson's last visit to Kansas City he was suffering from a severe attack of the gout. He has quite recovered and only has a slight limp. Colonel Mapleson's oldest and most trusted servant, "Serveant" Smith, jumped out of a car window in a fit of delerium, while the train was going at the rate of forty miles an hour. When about 100 miles out from Denver it was discovered that Smith was missing, and the train went back after him. This was the cause of the cancelling of the engagement here. Smith was found about twenty miles back in an unconscious condition, and was taken to the next station to receive medical treatment. Smith has been in several European wars and in this way gained the name of "Sergeant." Mr. Mapleson says the California business was not flattering. While here he received a message from Nordica stating that she would join the co. at Indianapolis, 29th. She has been in Minneapolis for several weeks at the bedside of her sick mother. Sergeant Smith was brought to Kansas City Monday morning by the Fantasma co. He is insane from hard drinking, and is now in the police station in this city.

PORTLAND.

Standing-room only, and little of that, greeted the Bennett and Moulton Opera co. nightly, and the week's (26th) engagement was as great a success artistically as it surely was financially. The co.'s orchestra was good, the choruses strong and effective, the costumes, and stage settings, especially for The Mikado, all that could be desired, and the principal roles handled remarkably well. Bessie Fairbairn, although suffering from a severe cold, and obliged to cut many songs, was nevertheless warmly welcomed, and made much of Serpollette in the Chimes. Irene Murphy was particularly successful as Pitti-Sing, but as Germaine in the Chimes was perhaps most enjoyable. She certainly sang the role with grace and sweetness. Gertie Madigan, as Aurora in Girofle-Girofla, was at her best, although as Katisha she was Gilbert's ideal, and acted the role with dignity, and sang it well, while her make-up was in keeping with the character. Ben Lodge must be satisfied with his reception. That he is a favorite with our people was demonstrated by nightly encores. To individualize his work is superfluous, for every character was enacted well. Messrs. Albert, Miller and Woolev were all in good voice and sang their various roles finely. Gilbert Clayton's Gaspard was the best ever seen here.

Items: George Baker will be satisfied with the business done by his opera co. the past week.—Ben Lodge was the funniest Ko-Ko we have ever seen here.—Miss Madigan of the Bennett and Moulton co. has accepted a flattering offer to play Katisha with the Ellsler-Weiss Opera co., which is to do The Mikado in Pennsylvania. —Charles Amsden the polite and handsome manager of Bennett and Moulton's co. was most courteous toward your correspondent, and his thanks are sincere and hearty.—Advices from the Lizzie Evans co. report fine business in the provinces and Fogg's Ferry a great go.

DENVER.

At the Tabor, James O'Neill's business was, as usual of a flourishing nature, although the receipts were not as large as on the former visit, when they were something like $7,000. Of course, the bill was Monte Cristo, which people do not seem to tire of, and which will be Mr. O'Neill's only piece next season. He is, as everybody knows, an acter of ability, and while I never was much impressed with the play he has achieved so much success in, yet in his hands Dantes is a highly interesting character, and cannot fail to please the most ardent admirer of the romantic. Nortier is a character wherein an actor can find plenty of opportunities to exhibit his powers. It is certainly a difficult role to handle, and for its proper delineation requires an exponent who knows his business. I missed Ralph Delmore, and while Mr. Shannon makes Noirtoir stand out prominently, he is not the success that the former was. Mr. Shannon used to be the Caderoussse, which is now played by Wallis Wallis. May Robins acts Mercedes with intelligence, and Mr. Kent, in his old part of Albert, is, as usual, satisfactory. The rest of the cast is changed some from last season. McFaddon's co. will give us the U. T. C. chestnut week of 3d. The Alsberg-Morrison co. week of 10th. The Knights week of 17th.

At the Academy, Teddy, Grimes and Scaggs made their usual fun. The houses were not as large as on previous visits, and as the co. is as good as ever, even if there have been changes, I cannot tell why the patronage was only fair. I surmise, though, that the people have had enough of the Keys. Some do not think W. C. Crosbie is as howlingly funny as Charles Bowser in the part of Scaggs. Marietta Nash is as clever, though, as Miss Merville, and gives a lively performance of Teddy. She is a very good dancer. The popular Eugene Canfield makes Grimes, as ever, irresistibly amusing, and the rest of the co. is not lacking in suitable people. Mr. Hughes says a co. under the leadership of Chase and Howe has the house for week of 3d.

At California Hall, business is good. New and old faces are coming and going all the time.

Small Talk: Mrs. Tabor has presented her brother, Mr. McCourt, manager of the Tabor, with one of the fastest horses in the State.—Baird's Minstrels gave a performance Sunday night, 25th, at the Academy, for the benefit of the Elks.—On former visits of the Bunch of Keys party, $1 was the price of down-stairs seats. This time seventy-five cents bought the best seats.—McFaddon's co. is on the circuit.—The Broad date has been changed at the Tabor to week of 31st, instead of June 7.—O'Neill closes his season not later than 22d—perhaps at Youngstown, O.—An important change is contemplated in the Academy management.

MILWAUKEE.

Amusements were rather light last week at the Grand. Mme. Rive King, with the assistance of local talent, gave two concerts, April 26 and 27, for the benefit of local charities. The concerts were very successful, and quite a neat little sum was realized. The house has been closed since, Manager Marsh taking advantage of the lull to run up the country and look after his iron mine.

At New Academy The Kiralfys' latest success, The Rat-Catcher, has been the attraction of the week, opening 26th. This is by far the finest spectacle we have ever had. The scenery is good, mechanical effects excellent, chorus strong, ballet young, handsome and graceful, and the Milwaukee contingent was, for a wonder, well drilled. Another thing, the Rat-Catcher contains more of a plot than is usually accorded plays of its kind, and the interest is not entirely absorbed by the ballet, which, by the way, contains many new and novel features. Hubert Wilke makes a very picturesque Rat-Catcher, and has a powerful baritone voice, which he used with great expression, his songs being repeatedly encored. Julia Stewart was sweet and winning as Hilda, and Annie Boyd makes quite a success of the part of Tina. Mlle. Brujere, the premiere, is a very graceful dancer, besides being a very handsome woman. Mapleson Opera co., 6th, 7th, 8th, followed by the T. P. W.

Items: The Mikado and the Albino Beauty show are the attractions at the Dime Museum this week.—A strike among the supers Monday night caused some trouble with the opening performance of The Rat-Catcher, but everything was satisfactorily settled by Tuesday evening.—A. B. Hodges, the veteran, is in the city, ahead of Denier's Gas Fixtures.—Perry Roberts, who has been acting as treasurer at the New Academy, has gone to California, and handsome Eddie Cook now fills the box. Eddie knows the way home alone from the Imperial.—Evangeline comes to the Academy in July. —The second meeting for the organization of a Lodge of Elks was held at the New Academy Wednesday evening. About seventy-five gentlemen were present, and the following officers were elected: Exalted Ruler, James C. Barker; Esteemed Leading Knight, Dr. L. Flynn; Esteemed Loyal Knight, Jacob Litt; Esteemed Lecturing Knight, Samuel Howard; Secretary, W. W. Winton; Treasurer, W. B. Sheardown; Tiler, W. A. Fistler; Trustees, R. L. Marsh, J. C. Baud, A. C. Blatz. The initiation exercises will take place as soon as the dispensation can be obtained from the Grand Lodge, which will probably be in about ten days or two weeks.

MINNEAPOLIS.

Joseph Jefferson's Shadows of a Great City held the boards of the Grand Opera House all of last week and made a hit, quite contrary to the general expectation. While it is a melodrama, it is not the overdone variety, but tells an interesting story. It is well played by a good co. and set off by a quantity of good scenery. Coming at a most unfavorable season of the year, and in the midst of many attractions of a local nature, it succeeded in drawing good houses, and leaves a good impression with those who were fortunate enough to attend the performances. The Kiralfy Brothers will put on the spectacular and musical Ratcatcher for three nights and a matinee this week.

Strays: A fine musical entertainment was given at the Leland Rink, April 27, by a concert co. made up of Lilli Lehmann, Franz Rummel and Ovide Musin, assisted by our Philharmonics. A large audience was in attendance.—At the Museum a group of alleged cowboys are thrilling the easily-amused patrons of that temple.—Benefits for the cyclone sufferers are now in order, and are participated in by professionals as much as any one class. The Shadows of a Great City co. gave the first night's receipts, some $400, to the fund. Manager Conklin giving his share in the shape of the house rent.

Elks: An important item comes in the shape of a newly-formed lodge of Elks. On April 26 Minneapolis Lodge, No. 44, was formed with a sum total of forty-six members. Many visiting Elks came from other cities, those from Chicago presenting a set of jewels complete. The officers are as follows: Exalted Ruler, A. A. Ames (our Mayor); Leading Knight, J. R. Freeman; Esteemed Loyal Knight, W. R. Wheeler; Esteemed Lecturing Knight, E. P. Hilton; Secretary, L. A. Myrick; Treasurer, Lac Stafford; Tiler, O. M. Batcheller; Guard, S. H. Hall; Esquire, N. F. Warner.

ST. LOUIS.

The theatrical season in St. Louis is gradually coming to a close, and the shutting up of the theatres one by one tells us of the approaching Summer rest. Pope's has been running the past week to indifferent business, with Pinafore and other light opera as the attraction. It closed for the season 1st.

The regular season of the Grand Opera House closed 1st with the Knights in Over the Garden Wall.

The Olympic's regular season, with Lydia Thompson in Oxygen, also closed 1st.

The Milan Opera co. played to good business the past week at the Standard. Reilly and Wood's comb. 2d.

Brother Against Brother, with the Lorenzo Brothers and their acting dogs as the attraction, has held the boards the past week to fair business. Moore and Vivian in Our Jonathan, 2d.

Around the Clock: The American Opera co. began a week's engagement at the Grand Music Hall of the Exposition Building 3d, their repertoire for the week being The Flying Dutchman, Merry Wives of Windsor, Orpheus and Eurydice, Lakme, Magic Flute, Lohengrin, The Marriage of Jeannette and Sylvia. The grand triumphs of this celebrated opera co. have been heralded forth, and thousands of lovers of operatic music will crowd the hall. The engagement will no doubt be a grand success.—Cole's Circus opened at the Nineteenth and Pine street grounds, 3d, for one week.—Harry Montague, the new manager of the Casino, has caught on big. The variety bill presented is fine.—Broadway and Treyser's Dime Museum is doing a big business. J. W. McAndrews, the once famous "Watermelon Man," is among the attractions.

KEOKUK.

Keokuk Opera House (Corydon F. Craig, manager): The Knights, Mr. and Mrs. George S., came good Friday night to a good-sized attendance, and one that was delighted with the funnyisms of the inimitable George, the sweet singing and artistic dancing of his charming wife and the clever acting of the supporting co. Over the Garden Wall, while being one of that style of plays that are just at this particular time the popular rage, is far from being such a composition as the talents of this worthy couple are capable or deserving of. Numerous people in the audience were desirous of hearing Knight in one or two of his side-splitting dialect recitations, but he stated that owing to the length of the piece and the amount of work the requirements of the part of Snits imposed upon him, he would not be able to gratify their desire. George W. Monroe as the prize domestic and John Rice in the role of Snits, Jr., came in for a good share of the applause that was liberally bestowed throughout.

On the List: It has been rough sailing for many of the combs. playing in this region during the season which is now drawing to a close, and one of the cos. whose lines have not at all times been cast in pleasant places is that headed by the veteran Joseph Proctor. Wilson and Rankin's Minstrels are booked for 7th, and will have the ten cent circus in opposition. The Sissons and Cawthornes in Little Nugget have changed their date and will come 13th instead of 17th, as previously announced.—Patti Rosa in one of Lotta's plays 30th.—Bill Nye and Scott Marble have written some very funny advertising matter for Gas Fixtures. Their circular letter to managers is more likely to be hung up than their play is to be a howling success.—The telegraph to-day announces that Harry G. Estes, claiming to be advance agent for a dramatic co., victimized the manager of the Charlton (Ia.) Opera House, who had him arrested at Creston. While on his way to Charlton for trial he stepped into a closet of the car and shot himself in the head. Harry Andress, at one time a resident of this place, was in advance of Andress Novelty co., and his acquaintances fear that he is the party mentioned in the despatches, the name probably having been mistaken or "bulled" in transmission over the wires.

Arenic Atoms: King, Burke and Co.'s tent show, consisting of a circus performance with the riding left out, museum and trained animal exhibition, opened its season at Belleville, Ill., April 24. Will be here 7th and 8th. This is to be one of three towns where the experiment of a ten-cent admission fee is to be tried. Their work ahead has been done in an excellent manner; good paper is used, fine lithographic work and well worded, and attractive descriptive bills. All their lithographic and window work announce the exhibition as a twenty-five-cent show. By eliminating the equestrian exhibitions they escape the payment of high and, in many cases, exorbitant licenses demanded from circus organizations. In towns where $150 and $200 license prevail, this party are let down at $5 and $10. It won't be long, however, before representatives of greedy municipal corporations will be scheming to extort from the owners of such exhibitions a large share of the profits of their enterprises in the shape of the heavy licenses.—W. W. Cole's Circus, which opened season at St. Louis 3d, is booked for this place Thursday, June 17. Dr. Carver's Wild West exhibition is to be made a feature. With Forepaugh advertising the Bogardus Family, Cowboy Band, Knights of the Road, Western Herders, Wyoming cowboys and swarthy Mexican rangers and vaqueros in wild rides, desperate deeds and prowess of the heroes of the far West (I quote from the joint bill issued by the Barnum-Forpaugh confederation for their Philadelphia week), it looks very much as if the circus owners are somewhat jealous of the success achieved by Buffalo Bill and Nate Salsbury with their Wild West exhibition, and are determined to reap some of the profit derived from such displays.—The Barnum show is due here August 8.—A fellow named Barry was here some time ago and represented himself as an agent for the Sells show. He proved to be a fraud. If he managed to do up anybody they have kept it quiet, as no one has reported financial loss by reason of board, goods or cash advanced.

WASHINGTON.

The Norman Opera co. in The Mikado did a fair week's business at Albaugh's, closing Sunday evening with a concert by principal members. Advance sales promise good houses for the American Opera first half of this week. Engaged will be given 7th and 8th by local talent. James P. Voorhees will assist. Summer season opens 10th with Jeannie Winston Opera co.

The Boston Ideals drew fair houses at the National last week. Maid of Honor, Victor and Martha were the favorite operas. Agnes Huntington riveted anew the fetters of her admirers. She was in splendid voice. This week, Mrs. John Drew in Engaged. Next week, three nights, McNish, Johnson and Slavin's Minstrels. The Kirmes will be held at this house 13th and 14th.

Harris' Bijou closed season Saturday night. The manager promises numerous improvements before opening in August. Herzog's had good houses last week to see Esmeralda. This week, National Ideal Opera co. in Pinafore. Dime Museum: Lang's co. in Scheming and Friend Bill.

Benefit: A moderate house greeted the efforts of those who volunteered for benefit of the Theatrical Mechanics' Benevolent Association at Albaugh's Thursday afternoon. MacDonald, Clark, Morsell and Barnabee, of the Ideals, appeared. Blanche Chapman recited "'Outler Joe." R. L. Downing and Elva Davis gave a scene from Ingomar. A number of others appeared.

Items: Agnes Huntington was so busy studying Oratorios, in which she is to appear this and next month, that she had very little time to spare to her numerous friends, greatly to their regret. She sings with the Choral Society of this city 15th.—A party of school-girls stopping at her hotel were presented to her one day, and attended the opera that night in a body, sending Miss Huntington a beautiful bouquet from the "Little maids from school."—Zetie de Lussan introduced Mrs. Annie Louise Powell's pretty song, "Sweetheart," in Adina, singing it beautifully.—Jane Stuart, whose father is in the Treasury Department, was introduced to a number of our people the other night under very unfortunate circumstances. The occasion was a meeting of a popular club. A long programme had been arranged by the President of the club. In the midst of it the host asked leave to read an extract from a newspaper and gave the already tired audience a lengthy and very laudatory notice of the debut of the "dramatic wonder," Jane Stuart. Everybody wondered why he was giving such stuff. I could only suggest that the gentleman was possibly intending to manage the young lady next season. He concluded by introducing with a flourish the young lady herself, who came forward and recited "The Shadows." Before the people had a chance to say anything it was announced that she would give the balcony scene, and she did, in conventional style, to the backs of a number wedged in too closely to turn around. As soon as she was through the President of the Club attempted to continue his programme, but it was long past the hour when the exercises usually close, and that audience, as the Gusher would say, "got on their hind legs" and departed. I was sorry and I was indignant. Sorry that the young lady, who is pretty, (as of course you know having seen her in The Lily of Yedder, and no doubt talented, should have been so awkwardly introduced; and indignant that the time of the Club should have been so taken up."—Barnum "farewells" 29th and 30th.—Eleanor Calhoun attended the Calico Ball last Monday at the Chinese Legation. She looked lovely in white sprigged muslin, pink roses and powdered hair. She has gone to Boston with her friend, Mrs. Hearst, for a few days, and is rapidly recovering her health.—The Dime Circus is to be the thing this Summer I suppose. One has just vacated, and O'Brien's will occupy Capitol Park this week.

SAN FRANCISCO.

APRIL 27.

Holy week is probably as strictly observed in San Francisco by those of the Roman Catholic and Episcopal faith, as in any other large city in the Union. To look in at any of our theatres just now this conclusion naturally follows. The fact of three houses being closed—the Alcazar, Grand and Standard—would at any other time better fill the others; therefore it were better that all places close during the last act of the Saintly season rather than remain open to sparse attendance.

Mrs. Rankin has been adding new lustre to her fame for versatility, as Jack Sheppard at the California. Polk and Pickles constitute a laughable combination, and enter upon the second week at the Baldwin with better prospects than last.

Ezra Kendall and his Kids are playing a moderately good engagement at the Bush and also begin the second week with a better outlook.

The Medium is better patronized at the Tivoli than when it began, but fails to reach that standard of excellence which characterises every production at this attractive resort. Manager Joseph Kreiling erred when he left pretty Lottie Walton out of the cast last week and said, "You never will be missed." I miss her, and so do others; but all agree, when told she is taking her first rest for four years, that she has earned it. The operetta Pygmalion and Galatea, in conjunction with Flirtation, will follow The Medium and introduce that good fellow, consummate artist and favorite, James Widow T. O'Brien Kelly. Herr Thomas Hoch, a noted cornet virtuoso, made one appearance here Sunday night with a complete orchestral accompaniment.

The Alcazar Theatre has been remodeled and the mistakes of the architect, who wanted to do too much in a little space, corrected. New chairs have been put in. At the two ends of the dress circle, near the stage, four boxes have been constructed. They are similar in general plan to those in the gallery, having no canopies and being inclosed simply by a Moorish railing, upholstered on top. One of these is placed behind the other and is raised about two feet above it, so that the occupants can look fairly over the heads of their neighbors. The border of the stage, which protects the eyes of the audience from the yellow glare of the footlights, was before much higher than was necessary and it has been lowered several inches. A vast improvement in the means of ventilation of the theatre has been made. In order that no sound may come from the halls above to distract the attention of the spectators, the ceilings have been carefully redeadened. The hall on the second floor of the building, which was formerly rented for dancing, has been divided into lodge-rooms. A new stage entrance through the basement has been built in front. The chairs are reclining and very comfortable, and each one now has a wire hat-rack, also a cane and umbrella holder. The building was reopened last night with The New Magdalen by the following cast: Julius Gray, Charles J. Edmonds; Horace Holmcroft, George McCormick; Surgeon Wetzell, George R. Caine; Captain Arsault, E. Richardson; Sergeant Surville, Thomas L. Hill; Max, Charles Patterson; Detective, Sydney Kay; James, John Miller; Lady Janet Roy, Mrs. C. J. Edmonds; Grace Roseberry, Jean Darragh; Mercy Merrick, Isabel Morris. The house was well filled.

The California was packed in every part, with all available standing space occupied by those who applied too late for seats, last night, to hear Field of the Cloth of

chief usher at the Academy, officiated in a similar way at the Grand during the late opera season. That it was a disastrous season goes without saying, yet the ushers were all paid but Peyser. It seems that Mapleson told the boys to meet him at his rooms in the Palace at 1 P. M. day before he left, to which they all agreed but Peyser, he saying: "No, Colonel; I need it, but just now you need it more than I, and I'll not be there." The Irish deepened in the rugged face of the Englishman as he took the boy's hand, and tears gathered in his eyes as he said: "My boy, I shall not forget the motive which prompts this, nor the fact that this is the first kind word ever uttered to us by an American creditor." I subsequently heard Mapleson instruct his attorney to pay Morris Peyser $8—first of all.—Abbie Pierce and her husband, Harry Colton, are home on a visit, and it is said arrangements will be made for their appearance with the California Theatre co. about the time that Jeffreys Lewis also plays under Mr. Rankin.

CHICAGO.

Mary Anderson played to the full capacity of the Opera House last week, appearing in Ingomar, Lady of Lyons, Pygmalion and Galatea, Comedy and Tragedy, and as Rosalind. It is needless to say that in all she was made the recipient of frequent recalls, and her acting found favor in the eyes of her audiences. It is understood that the actress goes back to England shortly, where she will remain for an indefinite term, spending her American dollars and contented with the social position and dramatic supremacy that comes to those who gain the recognition of the aristocracy. The American public showed her many marks of favor in spite of her assertion, but it is doubtful if, when she comes again they will flock to see her in such numbers, for there are some native actresses who are slowly but surely usurping Miss Anderson's place as the foremost of America's theatre stars. The Golden Goose may be dead next time she calls "Boo!" This week and next Lydia Thompson's Burlesque co. is in Oxygen.

Boucicault, the actor-dramatist of the age, has had a splendid week's business at McVicker's, playing Myles O'Hara in his new comedy, The Jilt, with all his old-time juvenility and humor. To look at him one would think he had a life-time before him instead of behind him, and his acting shows no sign of fatigue or lack of interest. The play has received such notice in these columns that it suffices to say it is as good as anything the author ever wrote, and has drawn laughter and pleasant tears from a succession of large audiences. The co. is adequate in every particular, and seems to imbibe energy and talent from the star by mere contact. The play remains another week. Denman Thompson in his new play, The Old Homestead, 9th; American Opera co., 24th.

The McCaull Opera co. kept on with The Mikado because nothing else was ready to be put on, and the business has been rather light. The Columbia will doubtless do its full share of business, as The Black Hussar will be produced. It is one of the past successes of the co., and ought to draw.

Wilson and Rankin's Minstrels had a moderate week at the Grand. The days of packed houses at performances of this sort are gone. Herne's Minute Men will hold the stage for the next two weeks.

John T. Raymond and his clever co. in The Magistrate grew in favor as the engagement progressed, and the second week at Hooley's was better than the first. It is as pleasant a piece of comedy as we have had in a long time, and its success is due in a large measure to the capital support that Mr. Raymond has gathered round him. His own dry humor and appreciation of genuine comedy is enhanced by the spirited work of the co. in which Joseph Whiting, Sam Sothern and Lily Vane especially distinguish themselves. This week everybody's favorite and the most versatile of comedians, Nat C. Goodwin, in The Skating Rink. It is advertised as his farewell appearance in the nonsense that goes under this name, a fact that everybody will be glad to congratulate their favorite on, if true. He remains two weeks.

Lester and Allen's Minstrels had a good week at the Standard. This week George C. Mills in a round of legitimate drama, including Hamlet, Richard III. The Fool's Revenge, etc. Mr. Mills has improved greatly in his impersonations and is now worthy of the best encouragement. He will unquestionably reach a high standard in his chosen line of work, for few tragedians can boast of so many qualifications to fit them for renown. He lacks but experience and its teachings, although he has now almost conquered time in the acquirement of stage knowledge.

The dry and comical antics of Sol Smith Russell, one of our few national comedians, has been rewarded with large houses at the Academy. His Felix McKusick is full of good things that serve to bring out the best of his abilities, and it is only a pity that he has not a better play to help him out. This week Shadows of a Great City.

The Planter's Wife, with Harry Lacy as the bright particular star, the Wife being now smothered beneath the superior effulgence of the husband, had a fair week at the People's Theatre. Katie Putnam and co. this week in Erma the Elf. The same bill throughout the week.

Coup's Equescurriculum opens at the Boulevard Rink this week. The horses do everything but talk. At least so the advertising says. A good week is anticipated the rink being in the heart of the residence district and ladies and children can have ready access.

RICHMOND.

Not more brilliantly could the twenty-second season at Mrs. Powell's Theatre have closed than it did on the 1st with the McCaull Opera co., which was one of the most, if not the most attractive engagement of the season of 1885-86. During the three dates of this engagement of the McCaull co., The Black Hussar and Don Cæsar were presented to fine, fashionable and critical audiences. Perugini, Hoff, Walker, Dungan, Hopper, Bertha Ricci and Mathilde Cottrelli in principal roles of both operas, made decidedly favorable impressions. Encore after encore greeted the efforts of each, and loud was the praise of every one who saw and heard these artists. Messrs. Hoff and Walker were greeted heartily and enthusiastically on and off the stage by their many friends here. Monte Walker scored a decided hit in his characters in both operas, especially in The Black Hussar, and it was a pleasure to note the rapid rise of this young artist.

Mrs. John Drew preceded the engagement of McCaull's company for the three first nights of the week. So, taking the entire week as the closing of the season, it was truly most brilliant, and Mrs. W. T. Powell, single-handed and alone, managed the affairs of her house with satisfaction to all with whom she had business relations, and she is to be congratulated upon her success. On the third the Summer season opened with the Alfa Norman Opera co. for three nights, to be followed by Johnson, Slavin and McNish's Minstrels, 8th, and the Boston Concert co., 10th.

Academy of Music (Hersog and Co., lessees): Laura Dainty in a Mountain Pink past week, attracted very good houses. Tannehill's Fun on the Bristol co. will run the week of 10th.

Personal: Mr. and Mrs. Ed. W. Hoff were the guests of old friends here, and were the recipients of innumerable courtesies from many prominent citizens.

LOUISVILLE.

At Macauley's Theatre no performance was given Monday night, as the Mapleson Opera co. was delayed on the road. After changing Tuesday's bill from Trovatore to Mignon, and from that to Carmen, the latter was given to a small audience, with Minnie Hauk, Del Puente, Dotti and Del Falco. It was a magnificent presentation and thoroughly enjoyed. Faust finished the engagement; also to a small house. McNish, Johnson and Slavin's Minstrels, Friday and Saturday and one matinee, had very large business. Co. good, Bob Slavin making a big hit. Frank Howard did not appear at the last performance, to the disappointment of many.

Burr Oak proved a drawing card at Harris' Museum, and was satisfactorily presented. Louise Galloway, as Sallie Beadle, was required to repeat her songs each night. Haverly's Home Minstrels week of 3d.

The Rielly and Wood co. had a fair week at the New Grand, giving a first-class specialty bill. Every act was good, but the singing of the Wood Family and the act of Fields and Hanson seemed to most catch the popular favor. Sid. C. France week of 3d.

Items: Large business rules at the Grand Central—straight variety.—The collapse of the Milan Opera co. at Chicago closes Macauley's this week.—Madame Cavallazzi created a most favorable impression. She made her first appearance in Louisville with Mapleson, and sustained the reputation that preced her for beauty, grace and knowledge of her art.—The Juvenile Mikado management came to grief here, being unable to leave town because of various attachments against the effects and lack of funds. Two benefit performances at Macauley's, afternoon and night, Thursday, 25th, realized a sum sufficient to send the children to their homes. Mordaunt, the manager, is still here in very hard lines.—Friday, 30th, Fraulein Lilli Lehman, assisted by Franz Rummel and Ovid Musin, had a very large and fashionable audience at the Masonic. Henry Wolfsohn, of the management, formerly resided here. Barring a tendency to be too profuse in his promises, he is an able avant courier.—Wiel Belknap, with Haverly's co., will meet a royal welcome from his home people at the Museum this week.—The season is now closed at the Masonic, and this occasion is taken to say that more capable or clever gentlemen in their several positions cannot be found than Messrs. Bourlier, Meffert, Letourmey and Warner of the house force.—Hawkins and Collins, of the Rielly-Wood co., got some free advertising through an alleged attempt on their part to jump their board bills.—Manager Macauley's pretty little daughters may be seen every afternoon taking a drive in their tiny and dashing little turnout.—Mapleson's long jump from San Francisco seems to have been crowded with incident. The co., although weakened by the defection of Barrilli, Cherubini, Mlle. Fohstrom and others, is still a strong organization. The irrepressible Colonel struggled with his financial difficulties, injunctions, etc., and told fairy tales to the reporters. His numerous managers distributed themselves over the house, and, and assisted by disengaged members of the troupe, made up quite a respectable claque. A suit instituted by the Missouri Pacific railroad for unpaid railroad fares was compromised, the Colonel, it is said, borrowing the money from a member of his co.

BALTIMORE.

We have had The Mikado here in all styles, from good all the way down to bad and worse than that—were beginning to regard it in the light of a chestnut; but the D'Oyly Carte co., at the Academy of Music, last week, presented it to us in a new light—in fact, made a new opera of it. It was really delightful to hear the opera given as it was written, free from the imbecile gags and the senseless buffoonery which are too often put into it. George Thorne's Ko-Ko was a study, a positive proof that the character can be made droll and effective without being made a monkey or a clown. Courtice Pounds as Nanki-Poo, Geraldine Ulmar as Yum-Yum were enjoyable in every respect. The entire cast was as competent as it was possible to have it. The stage setting was pretty and the costuming very elaborate and appropriate. Throughout the week the houses were large and brilliant; swell theatre parties were the order of the day, and the engagement may be set down as one of the events of the theatrical season. On Thursday night the American Opera co. begin a short engagement opening in Orpheus and Eurydice. Next will be a broken week; Tuesday, 11th, the amateurs repeat The Mikado for a local benefit.

Harry Miner's Silver King co. closed a fair week's business at the Holliday Street Theatre on Saturday night. Frank Bangs, as Wilfred Denver, gave a strong, manly performance of the part, and was supported by a very good co. This week, Jeannie Winston and her opera co. return and will appear in a round of favorite operas, including Boccaccio, Diavolo, Trebizonde, Perichole, Madame Angot and Donna Juanita. The proceeds of the first half of the week will be devoted to the Free Excursion Society and on Thursday the Summer season will be inaugurated, when Summer prices will prevail. Field of Cloth of Gold, 10th, with Manager Fort's new co. in the cast.

The third and last week of Bristol's Equescurriculum at Ford's Opera House started in with a well-filled house on Monday night. The engagement has been a satisfactory one to both audiences and manager. Next week, Alice Harrison in Hot Water.

With the performance on Saturday night the regular Winter season at the Monumental Theatre came to a close, and manager J. L. Kernan states that it was one of the most successful he has enjoyed in many years. On Monday the Summer season opened with The Mikado. Blanche Corelli is the prima donna, and the co. includes Mary Sears, Emma Heidthe, Maggie Keene, Alice Woods, Nellie Wilmot, Jeannie Kimball, Jules Cluzetti, Ed. Connell, K. Kern, Tom White, Felix Haney, H. W. Montgomery (stage manager) and J. G. De Bang, musical director. The house has been so arranged that after the performance the theatre and the skating-rink annex can be thrown into one large summer-garden, which has been handsomely decorated and fitted up. The Mikado will be followed by other favorite operas.

Mattie Vickers is the attraction at Harris' Museum and opened the week on Monday afternoon with a big house in Jacquine. Next week, Laura Dainty in A Mountain Pink.

Entre Nous: The Front Street Theatre closed its season on Saturday night. Francesca Guthrie, the prima donna of the co., which is to give a season of Summer opera at the Academy of Music this year, is in the city, and, with her mother, is stopping at Barnum's. She has a large circle of friends here and is very popular.—Among the profession who were present at the "meet" of the Journalist Club on Tuesday night of last week were Frank Bangs and Courtice Pounds. Mr. Bangs gave several recitations and Mr. Pounds sang one or two songs in good style.—A meeting of the musical representatives of the city was held at the residence of Otto Sutro, President of the Oratorio Society, on Saturday evening, to take steps for giving proper financial support to the Philharmonic Society. This organization is composed of professional musicians who desire to give a series of orchestral concerts every season. It was the opinion of the gentleman present that such a season as was proposed would receive popular support from the beginning, and it is probable the requisite financial backing for the preliminary work will be forthcoming.—T. W. Keene, the tragedian, was in town last week on business connected with his property on Staten Island through which the proposed new line of the Baltimore and Ohio Railroad to New York is to run. He is much improved and will probably soon be at work again. At the matinee of The Mikado on Saturday he occupied a box at the Academy as the guest of Manager Conway.—Harry Conway told me the other day that the little unpleasantness between himself and Gustave Amberg had been amicably settled and that the Thalia Opera co. would play at the Academy twice next season, late in the Fall and in the Spring. His prospects for next year are unusually bright, he says. His list of attractions comprise the very best and there are no chestnuts in it. F. Federici was sick on Tuesday night and the part of The Mikado was taken by a Mr. Lee.—John Stetson seems to be anxious to get control of the Holliday Street Theatre, and it is rumored that he has made three offers to Manager Albaugh which he has declined. There is some talk of organizing a co. to build a theatre here for him, but this is not at all likely.—Dr. James L. Thayer, who was running a circus on Belair Lot last week, was arrested and charged with violating a city ordinance by having a trapeze set, etc., without stretching a net under the performers. At the hearing of the case the magistrate fined him $50 and costs, which he paid and was released. Dr. Thayer pleaded innocence of the law and produced a license to run the show. It is understood an effort will be made to have the Mayor remit the fine.—Some of Geraldine Ulmar's friends gave her a supper on Friday night after the performance, to which Elsie Cameron, Geraldine St. Maur and Kate Forster were also invited. A married couple from the chorus chaperoned the party.

PITTSBURG.

Unfortunately, poor business all around must be recorded as a summary of affairs theatrical in this city for the week which terminated Saturday 1st. Gillette's Private Secretary, at Library Hall, fared better than any of the attractions offered; yet the business was far from being remunerative.

Emmet at the Opera House played to a succession of empty benches, and Sam Devere's Specialty comb. at the Academy dropped a good many good dollars on the week's engagement. The temporary apathy in amusement affairs extended even to Harris' and Chalet's—with cheap prices—and John Dillon at the former was obliged to play to half-filled houses, and the Ugly Women at the latter gazed upon but meagre audiences. On Monday evening, 3d, the Opera House will inaugurate a Summer season of cheap prices, opening with Atkinson's Peck's Bad Boy, which will be followed 10th by Frank Frayne in Si Slocum.

Chalet and Co. took forcible possession of Library Hall after midnight 30th ult. claiming that their lease gave them the right of possession on May 1. Gillette was consequently obliged to abandon the Saturday matinee and night performances. The Summer season will be inaugurated by the new lessees with The Drummer Boy of Shiloh.

Si Perkins co. will be at the Academy next week and on the 10th the Cold Day When We Get Left co. comes.

Laura Dainty at Harris', 3d, and the Wilbur Opera co. 10th for two weeks.

Chalet offers some attractive novelties at his museum.

Following are the leading people engaged for the Ellsler-Weiss Mikado co.: Yum-Yum, Marie Greenwood; Pitti-Sing, Mlle. Violetta; Peep-Boo, Jessie Ayer; Poo-Bah, J. F. Bryant; all from the Emma Abbott Opera Company; Mikado, W. H. Crompton, Madison Square Theatre; Ko-Ko, J. H. Duff, of the McCaull Opera co.; Katisha, Gertie Maddigan; Nanki-Poo, Joseph Vogel. The co. opens its season at Washington, Pa., 24th.

Smoke: The Wilbur Opera co. was in town, 2d, en route from Washington, D. C., to Rochester, N. Y. Conly, Brand, Chapman, Newborough, Kerwin and Ferry, and all the principals, look rather the worse for the wear and tear incident to a season of rather tough work.—Late Treasurer of Library Hall A. J. Sheddon left for Cincinnati, 2d, where he assumes the management of the Lillian Spencer party.—Louise Eissing will join the Wilbur Opera co. for the Summer season.—The Elks' benefit at the Opera House on the afternoon of 29th was a success.—Lizzie Jeremy's recital of "Ostler Joe" at the Elks' benefit drew forth hearty applause. It was the first time the poem had been publicly given here.—Manager Parke will bring Gilmore's entire band here for three concerts, opening 28th.—Daniel Kelly, of Baltimore, was a spectator at the Elks' benefit.—Jimmy Conly and John Brand will spend their Summer vacation across the pond.—Will Childs, the able and accomplished critic of *The Post*, is spending a much needed vacation in Greensburg, Pa.—H. F. Young, of this city has joined Sells Brothers' circus.—Squire Seanor and Cliff Wilson will remain at Library Hall under the new management.—The probabilities are that Fred Parke will have a new theatre here next season.—Last Monday Pansy Reynolds, who had been a leading member of the Howard Pantomime co. and left it in Beaver Falls, made information before Alderman McKenna, of this city, against Lawrence Howard, manager of the co., for the larceny of a trunk and contents, valued at $400. Howard, in response to a notice served on him by Detective McDowell, came from Connellsville where the co. was playing, last Tuesday, and gave bail for a hearing next Wednesday.—Emmet didn't warble Tuesday night, 27th. The regular orchestra of the Opera House was engaged to play at a concert and a sub orchestra was put in. There were so many discords that Emmet advanced to the footlights, and excused himself singing, saying the orchestra before him couldn't play his music. Rather tough on the Germans.—The John Dillon co. at Harris' last week presented Manager G. L. Walters (April 27), with a handsome gold Elk badge as an expression of their high appreciation of his courtesy and ability as a manager.—Emmet has cancelled his engagement at the Globe Theatre, Boston.

CINCINNATI.

Nat Goodwin, with his Skating Rink, did a fairly successful business at Heuck's last week, the skit being too thoroughly familiar to the frequenters of the Northside to reduce an unusual attendance. Nat Goodwin was unable to appear at the performances April 27 and 28th, and his part of Ronald Delaine was satisfactorily portrayed by Henry Donnelly, who usually plays the role of Timothy Tubbs. Daisy Murdock severed her connection with the co. here 1st, and will be replaced by Kate Foley. This week the Mapleson troupe in a round of grand opera, followed 10th by Kellar, the magician.

Zozo was superbly staged past week at the Grand and very cleverly presented by a cast including such thorough artists as George H. Adams and Adelaide Cherie in the leading roles. This week, Lillian Spencer in Anselma, followed 10th by Joseph Haworth in Engaged.

Montgomery Phister, the dramatic critic of the *Commercial-Gazette*, wields a facile pen, and his Soap Bubble, presented past week at Havlin's by Baker and Farron, evidences a capability for more pretentious dramatic work. Baker and Farron are excellent in their respective parts, and Gracie Emmett, whose last appearance here was with a minor vaudeville organization, in the part of Lala Dodge shows ability above that of the average soubrette. This week Edwin Thorne in The Black Flag, followed 9th by Gus Williams, the final engagement of the season.

At the People's the pure, unadulterated wild Western drama has been given full sway during the week, with dashing Charlie Emmett as its leading exponent. The gallery element was largely predominant. This week, Arizona Joe and his trained dogs in The Black Hawks.

Observations: Manager John H. Havlin's benefit, 3d, was a bumper. His fellow managers, in the person of James E. Fennessy, R. E. J. Miles and Harry Rainforth, volunteered for the occasion, and were assisted by some of the local scribes and embryo dramatists, notably Al. Thayer and Louis O. Shaughnessy. James Collins, of Mikado fame, supervised the stage department.—Instead of Lester and Allen's Minstrels, who have cancelled their Cincinnati date, Manager Rainforth, of the Grand, has secured Lillian Spencer in Anselma for current week.—Stage manager John Foster, of the Vine Street Opera House, benefits 7th.—Barnum's Circus is heavily billed for 25th, 26th and 27th.—The guarantee fund of the May Music Festival aggregates $34,000.—The complimentary benefit tendered Emma Kessell, 29th, prior to the violinist's departure for Europe, was a success both financially and artistically. George H. Adams, of the Zozo comb., who stars next season in a three-act comedy called C. O. D., is preparing for a very lively campaign.—Business Manager Thomas R. Perry, now with Baker and Farron, has decided to cast his fortunes with Mr. Farron at the close of the comedians' partnership.—The Sunday Law and Order League will discontinue prosecution for the present and devote entire attention to the concert halls.—Billy Robinson, an ex-minstrel, who is at present with the Dashing Charlie comb., has signed for next season with Robson and Crane.—Nat Childs, one of the best fellows on the road, has been in the city during the week heralding Lillian Spencer's arrival.—Nate Goodwin and his co. made very close connection between here and Chicago at the close of the Cincinnati engagement 1st.—The May Music Festival is an assured success.—Manager Fennessy, of Heuck's has been industriously booming the Mapleson opera season, and is magnum over the prospect.

ALBANY.

Hot Water, an attraction that drew fairly good houses at the Leland Opera House, was men and enjoyed during the first half of last week. The comedy, farce, or whatever it may properly be termed, was to a certain degree coarse and vulgar, although the audiences evidently were well pleased with what was placed before them. Alice Harrison, Charles S. Dickson and Frank Girard are the only members of the cast who are entitled to any mention, and they acquitted themselves as creditably as possible under the circumstances. Miss Harrison was taken with a chill at the end of the first act on Monday evening, but delayed the curtain for only about ten minutes. She was, however, obliged to skip several of her songs during the remainder of the evening. Thursday evening brought the annual benefit performance for Mrs. Leland, and a thorough tamper it proved to be. The play, as heretofore announced, was Gilbert's Engaged, Mrs. Leland appearing as Belinda Freberne in which role she made a decided hit, it being one of the best pieces of acting the lady has ever given before the Albany public. She was most cordially welcomed and received an inundation of floral offerings. At the end of the first act, in response to a loud call, Mrs. Leland appeared before the curtain with Charles B. Wells, and in a graceful little speech apologized for the absence of Mr. Mackay from the cast, and presented Mr. Wells to the audience, asking their consideration for him in view of the fact that he had received the part only about twenty-four hours previous to his appearance. Under these circumstances Mr. Wells did most excellent work, and gave a careful and taking rendition of the part of Cheviot Hill. Engaged remained for the rest of the week.

At the Museum Frances Bishop, in Muggs' Landing, did a good paying business last week, and gave ample satisfaction. Across the Continent with E. Fulton Russell as the Ferret, is announced for this week.

Manchester and Jennings' comb. is announced for current week at the Central Theatre.

JERSEY CITY.

Academy of Music (William Henderson, manager): Maggie Mitchell appeared to fair houses in Fanchon and Maggie the Midget, April 29 and 30 and May 1. The co. was an excellent one and gave great satisfaction. Maggie the Midget is the newest and one of the best constructed plays in Miss Mitchell's repertoire and gives fine opportunities for the display of the little star's abilities. She was ably supported by Fred. E. Queen, C. Abbott, J. T. Galloway, Lillian Andrews, Mrs. Van Deeren, Elias Hudson, Mrs. Eberle and a well balanced co. Lester Wallack's Theatre co. opened a three nights' season, 3d, to only a medium house. The attraction was the exquisite little comedietta, A Happy Pair, interpreted by Kyrie Bellew and Annie Robe, and Leahester's farcical comedy, The Guv'nor, which was presented with the whole strength of Mr. Wallack's incomparable company. The audience testified their thorough appreciation of the funny play and perfect acting by almost unbounded applause. Norman's Opera co. 6th, 7th, and 8th, in The Mikado and the Bohemian Girl.

And, it is Said—That Bob Wareing is going to try his hand at running the Park Rink as a theatre during the Summer.—That the J. C. Symphony Society is having new life infused into it.—That Prof. Wagner's selections for the Academy orchestra are deserving of all the applause that is nightly showered on them.—That Messrs. Clifford, Bryan, Macready and DeKreso are still holding their grip on the favor of the Hobokenites.—That Manager Hyams always answers "Nothing new!" to your correspondent's semi-hebdomadal inquiry.

BUFFALO.

That the theatrical season is about over was shown by generally slimmer audiences at all places of amusement last week. At the Academy of Music the Boston Symphony Orchestra, Tuesday and Wednesday, drew only medium-sized audiences. Minnie Maddern followed for three nights in In Spite of All. Poor business. 2000, 6th, 7th, 8th.

At the Court Street Theatre Edwin R. Lange co. in Scheming drew medium audiences April 26, 27 and 28. Louise Pomeroy essayed Hamlet, East Lynne and Engaged the next three nights. The houses were not very large. This week James H. Wallick's Bandit King will likely be more attractive.

The Adelphi's bill last week consisted of a Floating Angel party. The angels hovered on swings during the first part and were followed by a fairish olio. Attendance medium. Maud Devere's Novelty co. 3d.

The Shaughraun co. at the Museum, week of the 26th, has some well-filled houses, but not up to the general run.

Tips: Gilmore's Band gave two concerts at the Armory last week. That large building was fairly filled.—Joseffy's appearance at Liedestafel Hall, Tuesday last, was not as successful as expected. There were altogether too many attractions for that night.

DETROIT.

Emma Abbott's reception by Detroit theatre-goers amounted almost to an ovation, every performance being largely attended by enthusiastic admirers. The Abbott version of The Mikado was in striking contrast to other presentations of that opera here, being by far the most artistic and realistic throughout. This fantastic opera was given three times, The Bohemian Girl, La Sonambula, Linda, La Traviata and Il Trovatore once each. The old-time popularity of Emma Abbott has in no sense lessened, and on every visit to Michigan's metropolis she is most cordially received. Many elaborate floral presentations were showered upon the prima donna. Her support is admirable, and the tenors, new to this section of the country, Michelena and Montegriffo, were each well received. Mrs. Scott Paine, a former Detroiter and a member of the co., sang the Jewel song from Faust between the second and third acts of La Traviata Friday night, and was enthusiastically received and two costly stands of flowers presented her. Her welcome by old friends has seldom been equalled in its sincerity and spontaneity. The receipts of the week's engagement were in the neighborhood of $8,000—a fitting tribute to a worthy organization.

Whitney's Grand remained closed during the Abbott engagement, but re-opened Monday with George C. Boniface in The Streets of New York, which had a big run at White's earlier in the season.

The cyclorama of the Battle of Gettysburg, at the Princess Theatre, continues to attract thousands, including excursionists from all points in the interior of the State. Manager Wymns has organized a stock co. with $60,000 capital, and will soon erect a permanent building for presenting cycloramas of the Siege of Paris, etc., etc.

The People's Theatre was the scene of a diminutive spectacular show last week. Aladin; or, the Wonderful Lamp, was presented and did a good business. This week Mackley and Salisbury's comedy co. will play. Rooms for Rent. Louise Sylvester in A Hot Time week of 10th.

Squibs: Members of the Emma Abbott Opera co. drove to Grosse Point Wednesday and gave a complimentary concert to the Sisters and pupils of the Sacred Heart Convent. The participants in the programme were Signor A. Tomasi, musical director; Mr. Krause, first violin, and Senor F. Michelena, tenor.

ARKANSAS.

LITTLE ROCK.

Hyde's Opera House (George H. Hyde, manager): The "Boston Museum" co. played to good business at low prices last week, Katharine Rober in the leading roles. Divorce, Kathleen Mavourneen, East Lynne were presented. General satisfaction for the prices.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Harrison and Gourlay presented Skipped by the Light of the Moon to good houses April 20, 21 and 22 and Out of the Frying Pan Into the Fire to fair houses 23d and 24th and matinee. Both plays created great applause, the latter was especially well received. Lawrence Barrett opened to a crowded house in Richelieu 29th; every seat in the house was taken. Appears all week in a varied repertoire. Anna L. Fuller will be tendered a complimentary testimonial 4th, when some of the best local talent, including Lillian Fellows, will appear. Farini concert 7th and 8th; Burch and Cotton's Minstrels 10th, 11th and 12th; May Festival 13th, 14th and 15th; Ezra Kendall in Pair of Kids 17th, 18th, 19th and 20th; We, Us & Co. 21st and 22d; Isabel Morris week of 24th.

CONNECTICUT.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Tony Hart's Toy Pistol popped to good-sized house April 28. As the piece has been amply criticised, it only remains to add that the audience was well pleased, Mr. Hart being repeatedly encored. We, Us & Co., 5th, 6th.

Items: Manager Roberts sailed for Europe Wednesday, to be absent three months.—Harry Goodhue who at Roberts' will have charge of the box office when the new regime takes hold.—Dr. H. S. Rankin (a cousin of Carl Rankin) has been elected Exalted Ruler of Hartford Lodge of Elks, succeeding O. A. Reynolds, who has been appointed District Deputy.—When Fred. Lennox was here with the Skipped co. he as an advance Advance Agent Alexander with the business end results of a European trip that the latter has decided to accompany him abroad. These two genial sparks will thus take in the wonders of the old world together, calling on the *Mirror* June 6. Their many friends here will wish them bon voyage with a continuous blast. They hardly, I must charge Fred to guard against Alexander's acquiring the cockney vernacular, as that would hamper his umpiring in the games he is scheduled in the latter part of the season.

NEW HAVEN.

New Haven Opera House (Hermon Wall, manager): Gilbert's burlesque comedy, Engaged, was presented for the first time in this city April 26, 27, by Cedric Hope's co. It is a keenly pointed satire, which is apt to strike the thinking mind in the pleasantest manner. Cedric Hope played Cheviot Hill exceedingly well, and the Belinda of Agnes Herndon was a capital piece of work throughout. In fact, the scenes quite a hit. Harry Dalton and John Mathews deserve mention. Business was light. Joseph Murphy gave four performances to very fair houses, beginning April 29. Harry Gow, since its last appearance, has been considerably rewritten, and by augmented scenic effects made effectively interesting. Mr. Murphy is quite a favorite here and his presence was signalized by a cordial reception.

Bunnell's Museum: Hardie and Von Leer and the Brave Women comb. made their appearance here last week and attracted very good-sized houses.

American Theatre: Kennedy's Jolly Fellows did a good business last week. A local Knights of Labor Assembly benefit for one week yet, by aid of a variety co.

Items: The strikes are proving very injurious to theatrical business here.—Manager Wall, of this city, paid Gilbert over $2,000 as royalty for playing Engaged in this country some years ago.—There is talk of a Summer season of light opera here. At present prices it would pay.—There were fewer plays presented for the first time on any stage this year in this city than ever before in my recollection.—Walter Powell, formerly treasurer of the Kellogg Concert co., is preparing a new farce. As "professional gentlemen" has just finished writing a play.

BRIDGEPORT.

Hauser Opera House (E. V. Hauser, manager): April 26, Agnes Herndon and Cedric Hope in Engaged to light business. Support good. Co. giving creditable performance. Tony Hart's Toy Pistol co. with bad the same run of bad luck that attends the manager heartsick. Louise Sylvester's co. in A Hot Time, 29th, 30th and 1st. Co. good throughout.

Items: First night's performance of Louise Sylvester co. was a benefit tendered by the manager, F. S. Hauser, to the attendees of the Elks, and a delegation of the order filled three proscenium boxes, presenting her with several beautiful floral pieces, which she gracefully acknowledged by a neat little speech before the curtain. Manager Hauser reports good business, and will play no more one-night towns. He has cancelled all engagements for May 3, week, and will open a two weeks' run in Washington, D. C., May 10.

MYSTIC.

Central Hall (Ira W. Jackson, manager): May Adams' Japanese Minstrels, April 27, gave the poorest entertainment of the season to light business. Of twenty women advertised only eight appeared. Redmond-Barry co. presented their new play, Adolph Chalfet, 28th, to a highly appreciative audience. William Redmond as Adolph Chalfet and Mrs. Thomas Barry as Josephine were all that could be desired, and the support was unusually good. It was by far the finest play and strongest co. we have had this season. Dan Maguire's comb. a decided hit as Major Pitt. As Tim Minnon has already given a synopsis of the play, it is unnecessary for me to go into the details of the plot. Adolph Chalfet ought to prove a great success.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): A fair audience attended the A Hoop of Gold performance April 26. Co. and play well received. William Redmund and Mrs. Thomas Barry and their excellent co. in their new emotional play, Adolph Chalfet. Mrs. Barry and Mr. Redmund were warmly applauded in their scenes, having recalls at the conclusion of the second and third acts. Louise Sylvester and co. assisted a small audience 28th, in A Hot Time. May Adams and her burlesque and variety co. 30th. Slim house.

NEW LONDON.

New London Opera House (J. A. Williams, manager): May Adams Burlesque co. to good business, April 28 and 29.

Lawrence Opera House (T. H. Delevan, manager): Murdoch's Hoop of Gold co. to light business 27th and 28th. Engaged, 30th, fair business.

DELAWARE.

WILMINGTON.

Academy of Music (Clark S. Sammis, manager): Modjeska drew a large and intelligent audience April 27. She appeared as Viola in Twelfth Night. Her work was without a fault. The support was fine. Especially Leslie Allen's Sir Toby and Mary Shaw's Olivia.

Grand Opera House (J. K. Baylis, manager): Sam Hemple gave four performances during the week, but did not finish the engagement on account of poor patronage.

Points: Steddard's Minstrels started a five nights' engagement at the Academy of Music beginning 26th, but gave it up in disgust after the third night. Poor business was the trouble, and a poor show was the cause.

GEORGIA.

AUGUSTA.

New Masonic Theatre (Sandford H. Cohen, manager): The Bandmann-Beaudet co. was here all last week, and, much to my surprise, did a losing business. This is discouraging, as Mr. Bandmann has a very good co. He, as you no doubt are aware, essays various roles and fills them all creditably, and the opportunity of seeing Shakespeare's plays at low prices was thought to be one which would draw out the crowd. I commend Mr. Bandmann and his troupe to any city they may visit.

COLUMBUS.

Springer Opera House (Theodore M. Foley, manager): The Huntley-Stark Dramatic co. has been drawing good houses the past week at panic prices. The co. is a good one, excelling many that have played here the past season. Mr. Huntley's standing as an actor is high, and the whole support, with a single exception, is up to the average. Kendall's Comedy co. 3d, week.

Chat: Florida Abell, with the Huntley co., has been receiving a continued ovation from her numerous friends, who have endeavored to give her a delightful time in our city. She is the drawing card in the co., being a native of this town. Her many friends, your correspond-

ent included, while her [illegible] to [illegible] familiar.

MACON.

Academy of Music (H. Hasan, manager): Dahl Comedy co. put in a week of [illegible] prices. Houses only fair. The co. [illegible] is strong.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): The Dunkerron was given by the Choral Union to a house April 30, assisted by Frederick [illegible] land, O., Beth M. Crane, formerly with the [illegible] pleton Opera co., and Beck's orchestra, of [illegible]

QUINCY.

Opera House (F. A. Marks, manager): [illegible] April 22, in Monte Cristo. One of the [illegible] performances ever given here. Mr. O'Neill [illegible] portrait, among others by Elizabeth Robins [illegible] Mr. O'Neill was called before the curtain at the [illegible] the third and fourth acts. A large house greeted Nish, Johnson and Slavin's Minstrels, 27th, and Slavin scored a debut of genius. [illegible] gave one of the finest entertainments [illegible] here. A fine all-round aggregation. The Typical Orchestra favored a large audience with did musical selections next. Hackett's Minstrels the best rendered, and received a hearty encore. Brunhilde, the prima-donna, though [illegible] seen, met with a flattering reception.

FREEPORT.

Opera House (M. H. Wilcox, manager): The Choral Union, of this city, assisted by Emil G. Conrad, formerly of the Fay Templeton Opera co.; Reed, formerly of Cleveland, and a number of ladies and gentlemen from Rockford, under the direction of Prof. Torrens, rendered Gounod's "Redemption" to a very creditable manner to a large audience. The music was finely rendered by Reed's orchestra, and was very fine.

Germania Hall: Fielding's Comedy co. with a full house prices.

GALESBURG.

Princess Theatre (W. H. Hoyt, manager): The A. C. Wilbur Dramatic co. appeared [illegible] week to fair business, [illegible] of crowded houses, giving great satisfaction [illegible] by Gilmore's Band, 8th.

PEORIA.

Grand (Lee H. Wiley, manager): Rose Coghlan in Crazy Pepita, April 26, to one of the best houses of the season. The star never looked better and Lillie Grand is the best support she has had this Winter. Mr. Wiley has done his share in securing good attractions in Rosedale. Wilson and Rankin's Minstrels to good business 27th. Alabama 28th. Mr. Wiley has also secured the Fourth Chorus, 5th and 6th. As [illegible] next issue.

KANKAKEE.

Arcade Opera House (Col. R. C. Cook, manager): Fisk University Jubilee Singers to a fair house April 20; pleased audience April 21 and 22. Many [illegible]

INDIANA.

FORT WAYNE.

Masonic Temple (H. S. [illegible], manager): [illegible] has not been very good during the [illegible] C. Rankin's company to a fair house April 26, [illegible] were well pleased. Nish, Johnson and Slavin's Minstrels, [illegible] and Slavin scored a debut of genius. [illegible] gave one of the finest entertainments [illegible] here. A fine all-round aggregation. The Typical Orchestra favored a large audience with [illegible] did musical selections next. Hackett's Minstrels the best rendered, and received a hearty encore. Brunhilde, the prima-donna, though [illegible] seen, met with a flattering reception.

TERRE HAUTE.

Hayden's Opera House (Hayden Bros., managers): Monte Ahlvoon opened to a fair house April 26, and [illegible] Vivian's Comedy co. to fair business 27th. Rankin's Comedy co. 28th, 29th and 30th.

LOGANSPORT.

Daley's New Opera House (Daley Bros., managers): O. C. Rankin's co. opened to a fair house April 26, in [illegible] York April 27. If we are to judge by the [illegible] performance of this play, seven days is not [illegible] seven days to get ready. Lillian Spencer in Anselma [illegible] week. Lillie Grand 3d, week.

CRAWFORDSVILLE.

Music Hall (Lilly Clay's Comedy co.): Lilly Clay and her co. appeared to a good house April 26, and [illegible] have entertained.

EVANSVILLE.

Apollo Theatre (Ben Maginley, manager): A B

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE . . EDITOR

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NEW YORK, - - MAY 8, 1886.

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Adams, J. H.
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Bracdon, Ethel
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Byrne, Helen
Bush, Geo.
Barry, E. C.
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Brooks, A. H. (2)
Burroughs, Verni G.
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*** The New York Mirror has the Largest Dramatic Circulation in America.*

Import of Small Parts.

The atmosphere has been, for the last week or two, so charged with Shakespearean electricity that applying the index finger anywhere a vivid spark is elicited, by which we see more clearly what sort of a dramatist Shakespeare was, and what can and should be done in obedience to his polity in the way of enacting his great plays. We take note that he was not only a great dramatist, but a first-rate stage manager. For example, taking Hamlet, his most intellectual product, the tradition has held Shakespeare to have derogated from his dignity by allowing himself to be cast for the part of the Ghost, regarding it as slight and of inferior importance. Consideration will show, on the contrary, that it is of the first importance, and on its capable and sufficient rendering hangs the life of the play.

The Ghost is the pivotal character, and by his weighty message and sagacious mandates he sets the keel for the five acts to go by. Its performance requires gestures full of purpose, elocution of the most profound significance, and demands, by tone, look and bearing, the spellbound attention of the audience. The utterances of the Ghost furnish the pregnant prologue to all that follows, and should be made so impressive as to be in the mind and in the ear in every scene as the weird accompaniment of its spiritual monitor and interpreter.

The very fact that Shakespeare assumed the part announces that it is the *motif* of the drama to be always looked for, and that whatever is done is subordinated and impelled by the dread visitant from the other world. That the great dramatist, the author of so many characters, and who could not fail to hold them in their right proportion to each other, should inform actors that small parts are often important parts and call for the whole stress and faculty of the performers to impart to them the vim and significance which lies impregnated in the text. And it is to be taken notice of that the Ghost attempts no pomp nor heroics, but by his incisive simplicity and sincerity gives warrant that he is no babbler of this world, and has no time to spend in toying with technical and stage memory. He shows the human soul itself in its naked grandeur.

A Plea for Harmony.

That an antagonism exists between the two professional classes, managers and actors, in this country cannot be denied. It is made apparent in a variety of ways. If a manager fails to fulfil his obligations to the letter, if he incurs the dislike of a particular actor by any act that may be construed as unjust, if his business is bad or there is any other matter which, in the mutual interests of himself and his people, should be held in the light of a professional secret, is there not always some member of the company eager and willing to spread the report near and far, in newspaper offices, in the ears of rival managers, or wherever and whenever it will be likely to do the manager most harm. How often does the journalist hear fall from the lips of an actor such a remark as "don't give me as your authority, but the fact is we have been playing to the worst business I ever saw," and yet inquiry develops the fact that despite the run of ill-luck the manager is paying this actor his full salary promptly when it falls due, and he appears to have no other provocation for giving gratuitous circulation to the injurious statement than the enmity for managers in general, which actors at large feel it is their privilege to exhibit on every possible occasion.

And the same thing is true regarding the estimation in which actors are held by managers. They like nothing better than to speak of the shortcomings or the backslidings of players. They will underrate the ability, sneer at the foibles, curse at the ingratitude of the men and women whose talent they are marketing. When business is good they often deport themselves arrogantly toward the members of their companies; when it is bad they will sometimes forget their superiority and sue for leniency in the matter of payments or eat some other style of humble pie. The manager will tell you that he despises the actor, that the actor could not live were it not for his shrewdness, liberality and exercise of good judgment. The actor will tell you that the manager has no heart, and if you are patient enough to listen to his plaints and repinings, will talk endlessly of his grievances and the objectionable characteristics of the man from whom he draws his salary. And so it goes.

We can easily understand why antagonism frequently arises between the capitalist and the laborer, particularly when the employe is a member of some grasping trades union which relieves him of the trouble of thinking for himself, and by whose concentrated power he hopes, justly or unjustly, to enforce measures for his financial betterment. But the relationship of the manager and the actor is several degrees higher removed from that of the soulless capitalist and the sullen laborer. The dramatic art, it should not be forgotten, has another side besides the commercial—one that is loftier and vital; for if the work of the stage be stripped of its dignity and nobility, it becomes degraded to a contemptible place far beneath the level of humble, honest labor.

No doubt the spirit of mutual suspicion and discredit that divides the two factions of our profession had its origin in something deeper and more tangible than the bootless distrust of employer and employed which exists in other walks of life. It is true that many scoundrels have in the guise of managers swindled actors and taken cruel advantage of their confidence, and it is equally true that actors have in scores of cases broken faith with managers and placed them in trying positions. But these are not good grounds for the present condition of affairs. There are dozens of honorable managers and hundreds of scrupulous actors, and the cases of fraud and deceit are in both classes the exception, not the rule. The interests of both are really identical. The prosperity of one means the prosperity of the other.

THE MIRROR, which enjoys the honor of representing both managers and actors, and which has time and again proved its fidelity to the best interests of each section of its constituents, would be glad to see a more harmonious and conciliatory relationship existent. The breach is not so wide that it cannot be healed. Union means strength, happiness and prosperity. The points of difference are so trivial that they can easily be disposed of, and it only needs mutual integrity and a renewal of confidence to bring about a new and better order of things.

Some Musings.

Has it occurred to any reader of THE MIRROR who is of the order of peripatetic philosophers, a guild which enrolls many, if not all, professionals, to note how our streets and thoroughfares are crowded with unsightly objects in the guise of men? We put the question mainly in an æsthetic and artistic light. Miles you may travel in any direction and encounter only shambling pedestrians, awkward and ungainly in form, and in costumes which defy all symmetry and lines of taste. What is the apparel of the majority of men? Sewed up in a jacket or floating about in a loose bob. And the women? They generally travel in bags.

With this constant disappointment of the eye and failure to discern any good form or regard for good taste, is it to be marvelled at that the eclectic observer should rush in at the doors where apparel is made a study and graceful movements are the rule of the place? Do they not concede to this desire when they attend the pretty groupings at casinos, and that the picturesque ballet is introduced on a larger scale at the American Opera? With these natural longings and demands to see human beings in a certain sense apotheosized and developing in the field of grace and elegance, why should censorious judges fall upon managers and actors and scathe them as offenders instead of acknowledging them, if observed in a proper and truthful light, as disciples of a higher school which recognizes all the fine arts put in action before their eyes? We may well have conservatories and schools of culture in this direction, provided they conform to genuine standards and return their scholars to nature at her best and show us beauty in chaste simplicity appealing to the ideal that dwells in every human being who has not been entirely swerved out of the true path.

Personal.

MANSFIELD.—Richard Mansfield is a clever actor whose accomplishments are varied and entertaining. But he has no chance for effective work in Prince Karl. Mr. Mansfield's portrait appears above.

BELLEW.—Kyrle Bellew sails for England the first week in June.

FRENCH.—Henry French leaves for Europe on the *Umbria* on June 5.

ZEISS.—Mme. Caroline Zeiss has gone to San Francisco for the Summer.

BANKS.—Maud Banks, daughter of the Bay State General, turns up once more as prospective star.

FARRON.—T. J. Farron was recently presented with a gold-headed cane by a Cincinnati friend.

DONNELLY.—John T. Donnelly, of the Bijou Opera House, will make a trip to Europe when the season slackens.

MURDOCK.—Daisy Murdock has withdrawn from Nat Goodwin's company. Her place is filled by Kate Foley.

WALLACK.—Lester Wallack is to star next season for six weeks in and about New York, beginning on Sept. 15.

REES.—Stella Rees is disengaged for next season. Miss Rees has a preference for leading roles in the legitimate.

KELLOGG.—Clara Louise Kellogg sails for Europe on the *America* May 12. She will be accompanied by a lady friend.

DIXEY.—Over 300 people have been invited to the banquet to be tendered H. E. Dixey at Delmonico's next Tuesday evening.

FROHMAN.—After May 22 Daniel Frohman will have charge of all matters of business connected with the Lyceum Theatre.

YEAMANS.—On the first of June Jennie Yeamans will sail for Europe. Her sister Emily is to join her on the other side in July.

HANLON.—Frederick Hanlon, of the famous Hanlon Brothers, died last Wednesday at Nice. He had been ill for a long time.

SHERWOOD.—Benson Sherwood, who has lately been with Robson and Crane, is engaged as master machinist of the Grand Opera House.

BROWN.—Harry Brown, who has long yearned to play Ko-Ko, has made a hit in that part in Chicago. Last Sunday night, in the same city, he reappeared in his famous creation of Prince Lorenzo, in The Mascotte.

AIMEE.—Aimee will shortly appear in comic opera in English at the Star Theatre.

POWERS.—James T. Powers, of The Tin Soldier, will return to England in July. He is negotiating for the London rights to some of Hoyt's crazes.

BAKER.—Leighton Baker, who has been playing Douglas in Young Mrs. Winthrop, will shortly leave for England to spend a brief Summer vacation.

LYSTER.—Fred. Lyster's comedy, Kittens, will shortly be produced in London, with some light musical numbers composed by James M. Glover.

SHERIDAN.—W. E. Sheridan is playing eastward in support of Celia Alsberg. Whether he will remain in the company next season has not yet been settled.

FITZ-ALLAN.—Adelaide Fitz-Allan, who is playing leading roles in support of Rhea with much success, will be be at liberty at the close of that lady's season in June.

DONNELLY.—Henry Donnelly satisfactorily assumed Nat Goodwin's part in The Skating Rink during two nights of last week in Cincinnati. Mr. Goodwin was ill.

MEREDITH.—Lucille Meredith, late prima donna with Templeton's Opera company, is at liberty. Her season with Mr. Templeton added much to her reputation as an artist.

WHEELOCK.—Joseph Wheelock has been engaged to play the part of Zeke Stevens in Chispa, the preliminary season of which, with Louise Litta in the title role, begins on the 17th inst.

KARRINGTON.—Frank Karrington is considering two or three offers. During the present season he has been doing good work as Harry Huntingford with the fitful, oft-closing World company.

MARCO.—Caterina Marco has signed an engagement for the Teatro Bellini in Naples for the entire season. She sails for Europe on Saturday next, accompanied by her mother, Mrs. Mark Smith.

SCHWEIGHOFER.—Max Schweighofer, with whom Manager Amberg is negotiating for a brief season in America, is a high-priced star. His terms for this country would be $500 a night. In Germany he commands a very high salary.

FOSTER.—Mrs. Augusta Foster was to have left for Chicago on Friday, May 7, to visit her sons, but the news of the riots somewhat disturbed her. Since the death of her husband, Mrs. Foster has concluded to make that city her home.

SCOTT.—Cyril Scott, who has had marked success in In Spite of All with Minnie Maddern, has been offered a leading role in Nancy and Company by Arthur Rehan. The latter is anxious to have him, and the offer will very probably be accepted.

SWAIN.—Carrie Swain closed her regular season in Jack-in-the-box last Saturday. Miss Swain will play a four weeks' engagement at the Bush Street Theatre, San Francisco, in July. Her next starring tour begins at the Boston Park Theatre on August 30.

PALMER.—Manager A. M. Palmer, his charming wife and their children, went to Stamford, Conn., on Tuesday, where they will remain until the Madison Square company goes to California. Then Mr. Palmer and his entire family will pay the Pacific Slope a visit.

LITTA.—A portrait of Louise Litta appears on THE MIRROR'S first page this week. Miss Litta is to star in Chispa next season, and will also appear in a preliminary season this Spring. She is handsome, young and talented, and is provided with a play that has already had a successful career.

KIDDER.—Ed. E. Kidder has been engaged to write an Irish drama for Joseph Murphy. His new skit on the idiosyncracies of the dramatic profession has been entitled On the Stage, and he is now figuring on its production next season. It is among the probabilities that he will take it out himself.

WARMINGTON.—William Warmington and his bride (*nee* Virginia Bray) are in the city for the Summer. They were married on the opening night of the Fowler and Warmington season at Kalamazoo, Mich., August 24. Mr. and Mrs. Warmington will make a week's visit to their home in Jackson, Mich., before next season opens.

AHRENDT.—Carl Ahrendt, recently of Clara Morris' support, leaves for Berlin on Saturday. He will be the guest of Consul General Raine. Mr. Ahrendt is a journalist as well as actor, and for some years has been the American correspondent of the *German Correspondent*, of which Colonel Raine is the proprietor. His letters have been published in a volume.

HERNDON.—On next Monday night Agnes Herndon opens at the Star Theatre in Engaged, playing Belinda Treherne, a role in which she has recently met with much success in New England. Miss Herndon has in preparation two comedies for next season entitled A Remarkable Women and The Commercial Tourist's Bride.

PRESCOTT.—Marie Prescott's appearance as Ophelia, in Hamlet, in New Orleans on Shakespeare's natal day, last week, was a society event. Miss Prescott lent admirable assistance to well-known local amateurs in presenting the tragedy, and the bouquets and other floral pieces that fell at her feet rendered insignificant the blossoms she spread about her in the mad scene. The lady was the subject of much social attention from the best society during her stay in the city.

SALVINI.—According to Signor Chizzola, his manager, Salvini was never announced to play the King in Hamlet except in the minds of newspaper writers. "The part is a new one for him," he said recently to a MIRROR reporter, "and he finds his memory much too faulty to undertake to study a new role of such length. If he were playing with an Italian company it might be different but with English performers it is much too difficult for him."

AMES.—Amy Ames is the one genuine hit in A Tin Soldier. Her Violet, the Irish servant, appeals to the risibilities of every householder who ever wrestled with the stupidity of a Biddy. Miss Ames displays art in every movement, in every look she gives; and while her travesty on a well-known Mikado song, and another on "I am Waiting," woke the house into a musketry salvo of applause, the outburst but emphasized and brought to a climax the appreciation of a fine all-round performance.

The Actors' Fund.

Last Thursday the Executive Committee considered four applications for relief, three of which were acted upon favorably.

The sum of $238 was expended in relief last week.

New members and annual dues paid in: William H. Reeves, Alice M. Diver, William F. Horton, William Davidge, Augustus Piper, Charles Fox, John J. Williams, James T. Galloway, William O. Partridge, Sheldon Kinnecom, Harry Harwood, Alfred Joel, Jacob S. Hoffman, Charles J. Burbidge, R. F. McClennen, P. A. Connelly, Maud White, L. F. Rand, M. J. Cody and Mrs. Augusta Foster.

The regular monthly meeting of the Board of Trustees takes place this (Thursday) afternoon. It is an important meeting, and there will no doubt be a very full attendance.

Mr. Mantell to Star.

On Tuesday Augustus Pitou signed a contract with R. B. Mantell whereby the latter will star under his management for a term of five years, beginning early next season.

"I shall surround Mr. Mantell with the best company that money can secure," said Mr. Pitou to a MIRROR representative yesterday. "The feature will be a strong society play written by John W. Keller, the journalist, the title of which has not yet been selected. I accepted the piece on the strength of its merits, and in my judgment it will score a success. But I do not rely solely upon this drama. In addition Mr. Mantell will have in his repertoire several new works that I intend securing for him, besides a number of standard pieces, including The Marble Heart, Lady of Lyons, Much Ado About Nothing, Romeo and Juliet, Don Cæsar de Bazan, and Hamlet—in all of which my star won distinction in England.

"The season will open either in the latter part of September or early in October. I shall continue to manage W. J. Scanlan, who has been so successful since we joined forces, and all my attention will be devoted to the interests of him and Mr. Mantell. I shall spend the Summer at some nearby watering-place, and run up to town daily to look after my business at the office I have secured in H. S. Taylor's Managers' Exchange."

Mr. Pitou is a shrewd and clever manager, who has generally met with brilliant success in whatever enterprise he has undertaken. In Mr. Mantell he has secured an actor whose prospects, in view of his identification with Miss Davenport's triumphant production of Fedora the past few seasons, are extremely bright.

Stock versus Combination.

Joseph Wheelock, according to veracious accounts, did very effective work during Mr. Bidwell's stock season in New Orleans. He certainly popularized himself with the public of that city, and the manager has offered him a similar engagement for next season, with advantageous terms to recommend the proposition.

"It was hard work," said Mr. Wheelock, in the course of a conversation with a MIRROR representative the other day, "but I relished it. It took me back to the old days before the combination system came into vogue. Every week I had a new and long part to study and rehearse, acting meantime, and you may be sure my brains were kept pretty actively at work, and I was obliged to use my memorizing powers for all they were worth. Do I think a return to the old system would benefit everybody concerned? Indeed I do. It would certainly school young actors who now have to spend ten years in getting the same amount of experience as a first-class stock organization in such a city as New Orleans would give in as many months.

"A young man who had played with amateurs was in Mr. Bidwell's company. During the season he studied and acted a score of small parts, and it was really surprising to note the rapid progress he made. From a purely artistic view, the old-time scheme was truly better for the profession and for the public too. Actors, critics and playgoers in New Orleans united in saying that our performances—although the bill was changed weekly—were quite as smooth and far more spirited and effective than those of any of the combinations which came that way during our stay. The resources of the company were such that we could cast any piece evenly and strongly, and there was, from the greatest to the smallest, a desire on the part of the members to excel. This spirit of emulation produced representations that were earnest and sincere, and naturally far better than the perfunctory exhibitions given by many of the people who are rendered supine and careless by the ambition-slaying routine of the road."

Letter to the Editor.

MR. STAFFORD EXPLAINS.

NEW YORK, May 4, 1886.

Editor New York Mirror:

DEAR SIR:—In reply to the article in last week's MIRROR concerning the Stafford-Foster company, I desire to state a few facts. First of all let me say that your informant, Miss Kate Singleton, is, and has been—for what reason I cannot even guess—my vindictive enemy. She has repeatedly threatened to injure me by every means in her power.

In regard to her remarks concerning her joining our company, I wish to correct an error. Not one word on business matters, either spoken or written, passed between Miss Singleton and myself prior to her becoming a member of our company. It was the province of the gentleman who was then manager of the company and an equal partner with myself, Mr. H. C. Freese, to engage the people. Miss Singleton's business dealings were entirely with him. I perceive that this lady has constituted herself judge of my conduct toward Mr. Freese. I would venture to inquire what possible concern she may have in my business with our manager. I can but smile, however, at her championship of him now when I recall her former severe denunciation of Mr. Freese. It is quite true that our business was poor from the time we went to Halifax—in other words, during Lent, owing to many causes. This, however, was our misfortune, not our fault, as our company was an excellent one and gave the utmost satisfaction wherever we went. If I could be surprised at anything Miss Singleton should say against me, I should marvel at her remarks about the company's return to New York. After we closed in Waterville all of the company returned to New York except my two partners, our manager and our stage manager. These gentlemen informed me that they could provide for themselves, but for no one else, and that I must find means to get the company back to New York. As the company's funds were low, I, with not a little difficulty, provided funds to take the majority of them to New York and to give them each a little money. The other two gentlemen followed the next day.

It is true that I do owe Miss Singleton a small sum of money amounting to her salary for one week and a half, as my treasurer and his books will testify. For this I have given her my note, which I shall pay at the first possible moment, as I have informed her. Her statement that I owe the company money is false. Besides herself and Mr. Cloudsley, her nephew, I have but two creditors in the company. For corroboration of any of the statements which I make in this letter, I beg to refer anyone to Miss Foster, our treasurer, manager and the ladies and gentlemen of our company.

Respectfully, WILLIAM STAFFORD.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Harry Paulton, besides being a comic actor of marked London popularity and a successful librettist, is a humorous lecturer whose discourses, I am told, are screamingly funny. He never delivers them in public, as he prefers to limit their enjoyment to his friends. I hear that the Lotos Club will, at their next social gathering, have the privilege of listening to one.

* * *

Fanny Davenport will make her repertoire super-substantial next season by appearing as Lady Macbeth and Medea. She will eliminate from it Pauline, Camille and Leah. Miss Davenport, judging from her recent achievements and her plans so far as they are made known, is journeying toward a most ambitious goal. I believe she has the patience, strength and talent to reach it.

* * *

There has been much speculation, by the way, as to the actor who will play leading business with Miss Davenport next season, the severance of Mr. Mantell having started speculative rumor. While the name of the gentleman must be withheld for the present, I may say that he has been engaged, and that he is a distinguished English player who is now on t'other side of the Atlantic.

* * *

Year by year our managers are becoming converts to THE MIRROR'S oft-expressed belief that there is money in the Summer season, providing suitable attractions are presented and the houses are kept sufficiently cool. During the coming hot months our public can select an evening's amusement at the Casino, Wallack's, Bijou, Fourteenth Street, Grand Opera House, Union Square, Fifth Avenue, Tony Pastor's and the Standard. In the last named house workmen are now busy putting in cooling apparatus.

* * *

Charles Hoyt has been quite ill, but the cheerful atmosphere of New York and the pronounced success of A Tin Soldier have braced him up, and he is rapidly regaining lost ground. Speaking of the piece at the Standard, Hoyt is decidedly frank. "I don't claim much merit for it," says he, "but we've caught the town, and that's what we were after."

* * *

A MIRROR reader sends me the following extract from a conversation he overheard between two sons of Erin in the gallery of the Metropolitan the other night. Katisha has just entered upon the scene.

Pat.—Phat's it all about, onyway? Divil a wurrud kin I make out.

Mike.—Arrah! thin, de "Tree little maids" hev run away from school, an' t'ould 'ooman hez come to fetch 'em back agin."

* * *

Colonel Bob Ingersoll is fond of the stage and its people, and he loses no opportunity to say a good word or do a kind act for them. He takes a lively interest in the cause of the Actors' Fund and he proposes to do something substantial for it early next Autumn. He has signified his intention of delivering a brand-new lecture at the Academy of Music one Sunday night in September, and turn over the entire proceeds to the Fund. This will be the first, and very probably the only, lecture the Colonel will give in New York next season.

* * *

Henry E. Dixey will be the lion at a farewell banquet to be given at Delmonico's next Tuesday on the eve of his departure for England. George W. Wadleigh, secretary of the committee, has charge of the arrangements. Invitations have been sent to a large number of people. They contain the information that "The price of tickets have (*sic*) been placed at $25." This doesn't give color to the supposition that the banquet is a voluntary expression of the admiration of Dixey's many admirers, does it?

* * *

Dixey and his merry comrades sail on Wednesday morning. Adonis will sing "Take Me Down the Bay" on the captain's bridge as the vessel leaves the wharf, and a large party of friends will convey him to Sandy Hook. I hope Dixey may succeed in scoring with the Londoners, but I have very serious doubts on that point. My doubts are shared by a clever and well-informed English professional, who saw Adonis here, and who writes me from Britain's big village as follows: "Regarding Dixey, I am afraid that his piece will fall flat. You see, we get burlesques so well done in London, that now, unless the libretto is of the first water, no amount of talent will pull it through. The Irving parody was invented at the Gaiety, and it is as old a chestnut as any one can imagine. All Dixey's other business is old to us. In spite of this, I hope he'll make a hit. He is, at all events, assured a kindly welcome from our professionals and public."

* * *

This bit of reminiscence, which I extract from a Birmingham, England, newspaper, will be read with interest by the friends of Mr. and Mrs. Osmond Tearle: "It is not often four generations of an acting family have an opportunity of appearing on the same stage. The Conways, now playing with Osmond Tearle, afford an illustration. Many years ago there was a Mr. Conway at the Theatre Royal, and he was regarded as the most capable member of the stock company. He afterward went to Drury Lane, and his son joined the Theatre Royal company. The son went to America, where he married, and two of his children, F. B. Conway and Minnie Conway, are with Osmond Tearle's company. In Richard III., another generation is introduced in a very little Conway, the great-grandson of the original Conway. The youngster plays one of the little princes, and he can pace with pride the boards upon which his great-grandfather earned his laurels."

* * *

Tearle is still playing Hamlet, Richard, Claude Melnotte and other legitimate roles through the English provinces. His plans for a tour in this country next season are settled, but the particulars of them are withheld for the present. Several managers who wished to secure him for their companies have cabled offers during the past fortnight, but Tearle's answer to all has been that he will be otherwise engaged.

Marsden's Patent Rights.

Almy Le Grand is a gentleman who, after several years' retirement from active professional life, has decided to return to the stage. A few months ago he commissioned Fred Marsden to write a comedy for him, the title and some of the material for which he furnished to the dramatist. With this stuff to work on Mr. Marsden wired in and turned off the piece which last week he read to Mr. Le Grand—who came here from his home at Grand Rapids, Mich., to hear it. Mr. Le Grand expresses himself as delighted with the work, and he is now preparing to equip in a complete manner and to start on the road early in September.

"Patent Rights is the title," said Mr. Le Grand to a reporter of this paper, "and the leading character is Solomon Sharp. Sharp is a young Yankee patent rights agent, who booms his business in a novel way and has for sale a variety of quaint and ingenious patents, whose introduction in the play I think will be voted novel and laughable. He makes his first entrance in a country town on the cow-catcher of a locomotive. This engine will be a very realistic affair. It is constructed of brass and sheet-iron, runs on a portable track, backs, whistles, and illustrates in every particular the action of the genuine machine. Moreover, it is built for travel, comes apart and can be packed in small compass. The agent has an article, duly protected by law, for every ludicrous purpose under the sun.

"Mr. Marsden has cleverly and naturally brought these things into the action of the comedy, and yet they do not interfere with the pretty plot of a serious view which serves as the backbone for the fun that is so liberally sprinkled throughout. I intend to engage a strong company, work some original advertising rackets, play the principal part, manage the tour, and visit all the important cities in the course of the season. I think I have a good thing in Patent Rights—at all events it's a new and promising idea."

The Brooklyn Criterion.

Manager Wesley Sisson, of the Brooklyn Criterion Theatre, is elated with the success of his house during the past season. He encountered difficulties in making such bookings as he wanted, on account of opening late in the Fall; but he has attracted to his house an exceptionally fine clientele—one that has been steadily large. The Criterion is admitted to be a very cosy and a first-class theatre. A special feature of this house is the excellent stage settings given to all plays. The scenery is of the newest and most attractive kind, and no expense is spared to give the best of accessories to each production.

Another feature of this management has been the presentation of new and untried plays. This was done in a most conscientious manner in every instance, and the success of Gillette's Held by the Enemy and Rowe's Lily of Yeddo was in a great measure due to the excellence of the casts gathered together by Manager Sisson and to the splendid scenic dressing given to the plays.

To a MIRROR reporter Manager Sisson said: "I have every reason to be satisfied with the Criterion and to be hopeful for a rousing business next season. My booking so far is most satisfactory and only a very few weeks of the Fall and Winter are now open. The production of untried plays will be a feature of next season's work, and we will pay the strictest attention to the mounting thereof."

Matters at the Bijou.

"Arcadia has improved very much in form since its first production," said General Barton to a MIRROR representative recently, "and it will run here until May 31, provided we can make suitable arrangements with the combination that was to have followed it before that time. We have arranged with Sydney Rosenfeld for a version of Audran's greatest success, which is now playing to splendid business in Paris, entitled Le Serment d'Amour. Mr. Rosenfeld is at work on it now. He intends calling it The Bridal Trap, and we shall produce it on May 31, with Roland Reed in the principal comedy part. This will be the first representation of the opera in this city. I have heard some of the music and I think it is better than that of The Mascotte. The chorus of Arcadia will be utilized in the production. If the opera is successful we will run it right through the Summer, and open our Boston theatre with it in the Fall. Considerable time for Arcadia has been filled for next season. It will not be played any more this season after being taken off at the Bijou.

"The policy in regard to the Bijou next season will be the same as ever—burlesque and light comic opera."

Mr. Campbell's Creditors.

On Wednesday afternoon of last week Bartley Campbell entered the counting room of THE MIRROR. He told Mr. Henry, the business manager, that he had decided to make a settlement with his creditors and wished to insert an advertisement calling upon that numerous body to meet him and his lawyer for that purpose. Mr. Henry, knowing that Mr. Campbell's conduct has latterly been somewhat erratic, questioned him particularly as to whether he was serious in his intention and if he was acting with the knowledge and consent of his counsel.

"Yes," replied Mr. Campbell. "Mr. Hummel will be present and give a full statement of my affairs—you know—the money I have made by my companies this season and my proposed plan of settlement. I think it's best—er—you see—to have a lawyer present—you know—because—um—there are lots of people putting in wrong claims—see—and it's only right—you—know—somebody should be on hand to protect my interests—you know."

Satisfied that Mr. Campbell meant what he said, Mr. Henry, at his request, wrote down the advertisement as it was dictated. Then Mr. Campbell scrawled his name beneath the copy, and before returning it vaguely figured out several large amounts which he said represented his profits the past season with the enterprises in which he is interested. He also volunteered a statement concerning his mortgaged tenement-house property, whereby he claimed to be making considerable money. Mr. Campbell certainly gave the impression that his mind was clear and that he fully understood the condition of his affairs.

The advertisement he left was published in Thursday's MIRROR. It read: "All parties having claims against me are respectfully requested to meet me at the Fourteenth Street Theatre on Saturday, May 1, 1886, at 11 A M., when arrangements will be made for an early settlement. BARTLEY CAMPBELL." At the time specified a representative of THE MIRROR found assembled in the auditorium of the Fourteenth Street Theatre about thirty of Mr. Campbell's creditors. Among them were Miss Patrice, Mrs. Charles Poole, E A. Stevens, Mr. Freeman of the Eaves Costuming Company, Colin Barry, a lawyer representing Aaron Appleton, an agent for the Manhattan Railway Advertising Company, a number of legal luminaries who declined to state in whose interest they attended, and a number of actors, actresses, agents and reporters. One creditor said Mr. Campbell's notice had brought him all the way from Boston. The people waited impatiently for the manager until a quarter to twelve. The young man in the box office, when appealed to, denied any knowledge of the proposed meeting and could give no information as to the whereabouts of Mr. Campbell or his lawyer, and he smiled in reply to the anxious queries of each new-comer as though he looked upon the matter in the light of a very good joke. Nobody attached to the theatre, in fact, knew any more than the occupant of the box-office. Finally, the people, weary with waiting, concluded that they had been duped by Mr. Campbell, or made the victims of his erraticism, and they dispersed, not, however, without expressing their honest opinions of that gentleman's conduct and denouncing him in round terms.

An hour later the lank figure of Mr. Campbell loomed up in the MIRROR office. He was accompanied by his son. When asked what he meant by calling the meeting and failing to put in an appearance, he coolly replied: "The creditors should have waited longer for me—you know, I entered the theatre through the back-door of the the theatre—don't you see—and appeared on the stage exactly at a quarter to twelve and expected of course to find the people there—you know. But I didn't, for they had all disappeared—see. I'm now on my way down-town—you know—to insert another call for Monday—you know—at the same hour in the Sunday papers—see. By-the-bye, I made a good transaction to-day—you know—exchanged a piece of real estate and made $12,000 by the transfer—you know. The people at the box office disclaimed all knowledge of that meeting, did they? Well, they are rarely civil to anyone—see."

Yesterday Mr. Campbell was found by a reporter. "I met my creditors on Monday," said he. "There were about ten of them present, among them Mr. Strobridge, of the Strobridge Lithograph Company, who is one of my largest creditors—you know. I promised to pay all of my debts up in full in three weeks—see—as I am now negotiating a deal in real estate which will put a lot of ready money into my hands. I have had a splendid season, you know. I made $45,000 on Siberia, $9,000 on The White Slave, $16,000 on Clio, and $18,000 on Evangeline. You see I got $650 a week during the weeks Rice was here. That makes $2,600 every month. And he was here seven months."

In another interview Mr. Campbell said: "Don't amount to a hill of beans. Only owe Mr. Colville $2,000—you know I Don't amount to a hill of beans—see? Only owe him $2,000 out of $17,000. Can pay him any day—you know. Don't amount to a hill of beans—see?"

Messrs. Colville and Edward Gilmore have obtained a temporary injunction restraining Bartley Campbell and his receiver from interfering with the business of the Fourteenth Street Theatre, and an argument to make the injunction permanent will be heard next week.

Very Frank About It.

"Our season has been as bad as it could be," said Charles A. Stevenson to a MIRROR reporter the other day. "I know it's unpleasant to admit such a fact, but that doesn't alter the case a bit. We did a good business with Called Back for a number of weeks after starting out, but since the end of that we have done no good business whatever. The strike was at its height during the week we were in St. Louis. In Cincinnati and Chicago the public had apparently lost all interest in the drama. They must have either high kicking, music, legs or a carpenter's display. Even the plays of the Rag Baby order didn't do as well as usual. Besides, Miss Claxton's illness and her consequent withdrawal from the company injured our business greatly. When she could no longer play I organized as good a company as I could get together to present Called Back and Wycherly's comedy, The Country Girl. The papers were delighted with the artistic merit of the performance, but the rack in the box-office was full of unsold coupons. We come out on the season without loss, but unfortunately also without any profit worth mentioning.

"Next season Miss Claxton and I shall devote ourselves to Irish comedy, and on next Monday evening I shall produce Dion Boucicault's best Irish drama, Arrah na Pogue, at the Lee Avenue Academy of Music, Williamsburg, for a week, with myself in the role of Shaun the Post. The rest of the cast will be: Arrah na Pogue, Ethel Brandon; Fanny Power, Bessie Cameron; Katty, Rose Snyder; Beamish, Arthur Forrest; Michael Feeny, Joseph Wilkes, and O'Grady, Matt Snyder. We may follow Williamsburg with a week in the vicinity of the city, but I have not yet made my mind regarding it."

Ahead on the Season.

Our Irish Visitors are the guests of Brooklyn this week. S. P. Norman, the acting manager, is in town for a few days, and is being warmly greeted by his numerous friends after a four or five months' absence. Mr. Norman is an intelligent and observant manager with whom it is a pleasure for a newspaper man to converse. So when a MIRROR reporter met him a discussion of the "situation" at once set in. Of course, Mr. Norman had the most to say about his own season, with which he was more particularly familiar.

"Mr. Hill's Irish Visitors opened at the Boston Theatre on August 17," said Mr. Norman, "and thereafter confined themselves to the New England States for five months. During this time we had the cream of the business in that territory. In fact, our business was something enormous. You have only to turn to the files of your paper to substantiate this. From Chicago we worked West. Candor compels me to say that business beyond the Alleghenies did not keep pace with the East. There was a decided drop. Still, I can point with pride to this fact: We played to but one losing week on the Western tour. In Holy week the bottom dropped out of Cincinnati—that was the losing week. We are far ahead on the season and have never had to call on the 'home office' for a penny. We were told that we would lose money in the West, but we didn't. We are now in our thirty-eighth week. The West is full of complaints; trade is dull in all departments of business. The great railroad strike is doing more harm than is generally supposed. It will be a long time before towns on the tributary branches of the main lines will be worth visiting—at least by the larger attractions."

Professional Doings.

—M. B. Curtis is about to return with his company to the Pacific Coast.

—The Irish Visitors open at the People's Theatre on May 17, instead of the 10th, as has been stated.

—Gracie Emmett, the soubrette, now with Baker and Farron, has signed to go with the latter next season.

—Warren Ashley and Marie Heath left for Cumberland, Md., yesterday to open with the Cold Day company.

—G. H. Leonard, an excellent all-round actor from leads to utility, is at liberty for the Summer and next season.

—J. H. Laine, who has been in durance vile for several months at Stillwater, Minn., has been pardoned by the Governor.

—The regular season at the Grand Opera House closes on May 29. The Summer season of comic opera begins on June 12.

—Charles B. Hanford, now with Robson and Crane, will be at liberty for Summer engagements in the city after May 22.

—On June 1, at Chelsea, Mass., Floy Crowell closes a successful season of forty-two weeks. Most of Miss Crowell's season has been confined to week stands in New England, where she is a great favorite.

—There is talk of the Walker Opera House at Salt Lake City being leased by the Government and converted into a post-office. The house has been closed all this season. It was never patronized by the Mormons.

—The following people will assist Beatrice Strafford at her dramatic performance at Chickering Hall on Thursday, May 20: Mrs. W. G. Jones, Bessie Byrne, Nellie Fullerton, John C. Lord, Douglas Montgomery, J. Coveney and Tim Murphy.

—Gibson and Ryan claim to have cleared $8,000 on their season of thirty-two weeks in Irish Aristocracy, just closed. They think of crossing the Atlantic to play the piece. They have a new comedy for next season entitled Mul and Mac.

—Manager Amberg will again run the Atlantic Hotel at Coney Island this Summer with a number of the Thalia Theatre artists as guests. While absent in Europe the management of the place will be in the hands of Frederick Burghardt.

—Marie Prescott remains over in New Orleans to play for the Elks on the 7th of May at the Grunewald Opera House. The Elks presented her with a superb floral trophy when she appeared recently with the Shakespeare Club of the Crescent City.

—A new society drama by Mrs. Mary Reed Crowell will be played the last three nights of the present week in Paterson. The cast includes Affie Weaver, Minnie Radcliffe, Stella Boniface, Emma Massen, Leslie Gossin, Harry Weaver and Willie Royston.

—Daisy and Baby Wood, now with Margaret Mather, will be disengaged for the Summer after May 15, when Miss Mather's season closes. Among other roles, Daisy Wood has been playing Volante in The Honeymoon and the Second Witch in Macbeth.

—Modjeska's company proved such favorites at Orange, N. J., that the manager of the Music Hall has induced the members to return for a night and play engaged, which they will do on May 12, with Mary Shaw as Belinda and Owen Fawcett as Cheviot Hill.

—Josie Devoy closed with the Odds and Ends company in Brooklyn last week. She has been playing Tod Fairlove in this piece, and making quite a hit as the wilful, mischievous school-girl. Odds and Ends is another name for Fun in a Boarding-School.

—Manager Brotherton, of the Temple Theatre, Philadelphia, announces that next season his house will become the "parlor home of light opera." Its Fall season will open in October with Sydney Rosenfeld's Mystic Isle, and a company is already being selected.

—John E. Owens is preparing for next season's business at his Academy of Music, Charleston, S. C. The season just closed has been very successful. Will T. Keogh will remain as resident manager. Mr. Owens is still living in Baltimore, and is in improved health.

—It is announced that John Templeton closes his opera season this week. Thus the reappearance of Roland Reed in his original conception of Ko-Ko is indefinitely postponed. Great things were expected of the Summer jaunt of the Lord High Executioner.

—Robert Fraser will sail for Europe on May 26 for the purpose of securing novelties for his new pantomime of The Golden Axe. Mr. Fraser is also organizing a company to play Monte Cristo, which he intends presenting at his Long Branch theatre next Friday evening. From the Branch he will play the company at Red Bank and Asbury Park.

—Stokes' New Opera House at Durham, N. C., is situated in the midst of an immense tobacco-manufacturing district, and the population is much given to theatre going. Manager Gattis has one of the handsomest little theatres in the South. It seats 600, and good attractions are always well patronised.

—Instead of devoting two weeks to The Leather Patch at the Grand Opera House, Brooklyn, Edward Harrigan has decided to follow Old Lavender with a week of The Grip, and instead of playing three weeks in Philadelphia, only two will be given, the other being spent in Newark.

—Celia Alsberg opened her tour somewhere at Stockton, Cal., on April 26. A despatch from Lewis Morrison states that the house was packed, and that the star was recalled three times. Mr. Morrison neglected to say in what play Miss Alsberg appeared; but W. E. Sheridan and himself were in the support.

—The Chevalier De Kontski's recently finished comic opera, The Sultan of Zanzibar, will be given its first hearing at the Academy of Music on Saturday evening, May 8. The book is a satire on a recent political move on the chessboard of Continental Europe.

—George Richards and his wife, Maud Goodwin, have been engaged by William Mestayer for next season, the former to play Dr. Malo Medicus and the latter Bella, in We, Us & Co. They will also be given good parts in Mr. Mestayer's new piece, Tobogganing.

—Arthur Rehan's company closed a successful season of thirty-five weeks in Syracuse on Saturday night. Mr. Rehan is now making preparations to produce the comedy, Augustin and Company, a metropolitan success, on the road next season. He will have two new pieces, one playing A Night Off.

—Colonel Sinn is making extensive preparations for Alice in London next season. The company will be as strong as last year's, all but two members having been re-engaged. G. G. Craig will assume the part of Bob Brierly, Fisher will assume her role of Lily Dale, and Lan Grower, Jr., will play Jenkins. A delicate scen of scenery for the ninth play is being painted. The season will be given over to the spectacular trade.

—The Three Students, a new musical play by R. King Cutting, will have a first production at Belleville, Ont., on May 17. The author is a young medical student, residing in Belleville, and he describes his piece as being somewhat of the Silver King order. The first presentation will be a society affair. Harry Miller and Fannie Bennett have been specially engaged to create the leading roles, and are now in Belleville rehearsing the company.

—The Sultan of Zanzibar and Boccaccio were produced by the Bijou Opera Company at the Academy on May 3 for the benefit of the Polish exiles prisoners in Siberia. The libretto is a political satire on Russia. It is said to be original and clever. Several hundred and fifty Polish soldiers in the Continental uniform will appear in the piece. A large number of boxes and more than 1,000 seats were sold to some of our best people.

—Miss Lucy Daly, of Daly's Theatre, will star at the Casino, The Gypsy Baron will be given its last representation on Saturday night, and on the Monday following Erminie will be put on. Over twenty applications for boxes have been received for the opening night, which will be filled. Tropical plants and flowers will be used to give the Casino a palm garden appearance. The roof garden will be [illegible] for the first time, a special [illegible] will be prepared to follow the opera.

—A harrowing story comes from Chicago, Ill., the other evening, and during the performance of Richard III. the leading lady, who plays Richmond, whose fine horsemanship formed a feature of the play, was suddenly seized with a fit of insanity. She was thrown out of the saddle, and, after the manner of the maddened Dick there, attempted to kill the practical joker. He escaped, however, and the weapon got a good deal of work on the stage hand.

—Western managers have been [illegible] by Fred. Mordaunt, manager of the Tivoli Opera House, Frisco, whose methods of doing business are correct, to say the least. He is charged with great irregularity in his methods, beating them numerously. He is said to have gone to the theatre one night last week in a carriage, and, finding the door closed, he thumped her. His offence was that he was late. He nightly indulged in the pastime of locking out and calling the children. But where were the parents or guardians of these little ones? And why did this brutality [illegible] going on? And why did not the authorities interfere?

—The second year of the New York School of Acting closed on Saturday last. Twenty-six students have been admitted during the school year—nine of whom were second year scholars, twelve first year members, and five students in special courses. Above fifty plays have been studied and rehearsed. Instruction was given by David Belasco, F. H. Sargent, Abbie Whinnery, H. P. Bruce, Mme. Barrow, Miss Malvina, Mrs. Osborne and Miss Ward. Lectures were delivered by Kate Field, Charles Carroll, Lysander Thompson and others. The third season of the School will open in October.

—Nat Childs and Charles A. Wing are now associated in managing Lillian Spencer. Mr. Wing writes that Robert Phillips' death left the business in such a state of chaos that the company had to take a rest last week in Chicago. When he died telegrams were sent to the Messrs. Frohman and other managers and to his relatives, but no answer was received from any of them. Miss Spencer assumed the expense of embalming the body and the other outlays in connection with the manager's death. Miss Spencer resumes her tour in Cincinnati this week. The company, with two exceptions, is the same as when it left New York.

—Lizzie Sims, the well-known dancer, died at her home in this city on Tuesday, after a long illness. In private life she was Mrs. Alexander Spencer, and her husband is the musical director of the Wilbur Opera company. He was telegraphed for at Rochester, but arrived too late to see his wife alive. Miss Sims was to have been a member of the Wilbur company next season. Her illness was brought on by an indiscretion in bathing last [illegible] going into the water while slightly ill. Miss Sims was famous in her "Dance of [illegible] tions," and was always a drawing [illegible] variety houses of this country, [illegible] villes of Continental Europe and [illegible] halls of Britain.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Romance has not been seen here in a long time. Lillie Allen was the only bright spot in the cast.

Change: William Campbell, our assistant manager for the past season, has concluded arrangements by which he is to have charge of the theatre for the next season. This is much to the gratification of our amusement-going people. Mr. Campbell has a legion of friends in this city. Atchisonians wish him all prosperity in his venture for the next season, and we all feel confident that we will not be overwhelmed, as in the past, by so many poor cos.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Annie Pixley played M'liss to a fair house April 27. The clever little actress made a decided hit and was obliged to respond to repeated encores. The support was good, and made even as familiar a play as M'liss interesting to the old theatre-goers. M. Daly, as Judge Beesy inger, made a favorable impression. T. M. Hunter, as Juan Walters, and Donald Harold, as Templeton Fake, also give good satisfaction. Pavements of Paris, 25th and 26th; George S. Knight in Over the Garden Wall, 27th.

LEAVENWORTH.

Grand Opera House: (Ed. A. Church, manager): Annie Pixley played to a good house April 26 in M'liss. Pavements of Paris, 28th, to an empty house. Co. very poor. Also booked for 29th, but for want of patronage the doors were closed.

KENTUCKY.

HENDERSON.

Opera House (R. E. Cook, manager): Richardson's Dramatic co. week of April 26 in a repertoire of pirated plays. Co. ordinary; very light business.

MAINE.

BANGOR.

Opera House (F. A. Owen, manager). Margaret Mather and her excellent co. played to two big houses April 26 and 27. Her Juliet was the best ever seen here, and she was called before the curtain several times. Milton Levick is a great favorite here, and received merited applause for his Mercutio. John T. Malone as Romeo and Harry Eytinge as Capulet were very fine and deserve special mention. Ullie Akerstrom will come 17th for a two weeks engagement.

Item: Salvation Army has camped here until Judgment Day, so the Captain tells us.

MARYLAND.

FREDERICK.

Opera House (Jacob Schmidt, manager): Henry Chesham, April 26 and 27, in Kit, the Arkansas Traveler. Very good business.

MASSACHUSETTS.

NEW BEDFORD.

Opera House (J. C. Omey, manager): The celebration of the sixty-seventh anniversary of American Odd Fellowship, April 26, wound up in this city by the production of The Lady of Lyons, the co. being composed wholly of amateurs as follows: Claude Melnotte, William B. Weeden; Col. Damas, Daniel A. Butler; Beauseant, Robert W. Taber; Glavis, H. A. Stanley; Deschappelles, Edgar W. Allen; Landlord, Lieutenant Dupont, T. J. Gifford; Gaspar, Major Desmoulins, J. F. Hammond; Captain Gervais, G. D. Kingman; Notary, Servant, T. A. Larare; Pauline Deschappelles, Helen C. Hadley; Mme. Deschappelles, Annie M. Carpenter; Widow Melnotte, Helen J. Kirk; Marian, Mabel Weeden. Standing-room only was the order early in the evening and many were turned away. The audience was discreet to be creditable, but there was no occasion for the display of that rare article, as the piece glided along smoothly enough to do credit to a first-class co. of professionals. Mr. Weeden's conception of Claude was a true one and his earnest and graceful rendering of this difficult character surprised and delighted his most sanguine friends. Miss Hadley's Pauline was in every way a fitting companion to Mr. Weeden's Claude. Miss Hadley has long been known as a gifted reader, but her graceful acting was a revelation even to those who have heard her flexible voice these nine years. Mr. Butler was every inch the patrician Colonel, and looked particularly handsome, while his lines were delivered in a clear, distinct manner. Mr. Taber as Beauseant was another surprise. He has a fine stage presence, a handsome face, combined with a carefully modulated voice, and he lost none of the fine points belonging to this rather exacting character. The other characters were carefully rendered, and the whole made up an evening of enjoyment which will not be soon forgotten. The play will probably be soon repeated. J. J. Dowling, in Nobody's Claim, drew fairly well, and gave great satisfaction. Hilton Adelphi co. opened 3d for one week.

Gossip: William C. Cameron, partner and manager of J. J. Dowling, told your correspondent that the present season had been so far the most successful one of the four of Nobody's Claim. "Nevertheless, we are going to bring out a new play next season. I do not care to make public the name of the new piece until I have secured there is not already a copyright for it. Three times we have tried a name, and each time ran against some one's copyright. We have a lawyer constantly search for years back, so that there will be no trouble of this kind in the future. The company will be a new one with the exception of course, of Mr. Dowling and Miss Hanson. Blanche Thompson, of the Bowdoin Square, is in the city visiting her future manager. Her fiancé, Mr. Sumner Myrick, was formerly a journalist of considerable note but is now following the profession of a lawyer in Boston. Manager Omey will benefit 12th, Hoyt's Rag Baby being the attraction. Joe is modest on the Baby, this being the second time he has chosen it for a benefit. Frank McAllister and a good co. have played to good houses the past week at Liberty Hall.

FALL RIVER.

Academy of Music (Thomas E. Burrell, manager): Nobody's Claim, April 27, attracted but a fair audience to see the impecabilities with which it abounds. J. J. Dowling and Nellie Hanson are supported by a co. superior to the play. Carrie Swain made her second appearance this season, 28th, giving us, for the first time, Uncle-in-the-Way to a fair house. As Miss Swain has given several new plays here to large and disappointed audiences, anything new is looked upon with distrust. It is nearly four years since W. A. Mestayer and Theresa Vaughan last visited us, but they were not forgotten, as shown by the large audience that assembled 1st to see We, Us & Co. Very light affair, but pleased the audience. Bennett and Moulton's Opera co., 3d, week; Rag Baby co., 11th.

All Soul's Manager Burrell was in New York the first of the week.—Carrie Swain closed her regular season last night (1st). May play a supplementary season during May, but Manager Gardner was unable to say for certain.—Mestayer-Vaughn co. close at New Haven 8th and Rag Baby co. at Lynn 15th.—As the present week is all taken, Manager Burrell was obliged to refuse Modjeska much to our regret, as the lady has never appeared here.—Even the provincial towns are getting familiar with "Outlaw Joe," the Rag Baby co. printing it on their dodgers.—Frank L. Gardner and the MIRROR critics at New Bedford would pass for brothers.—H. G. Sedley for Bennett and Moulton and C. W. Thomas for the Rag Baby were with us the past week.—Amateur friends from Newport, not Providence, as the compositor made us read last week, do Esmeralda here, 7th.—A despatch was received by the local papers 27th saying that Carrie Swain had broken her nose by a fall, and that a substitute would take her place. Although it was not printed, a limited number found it out. There was no truth in it.—An agent of Adam Forepaugh's circus applied for a license the past week to exhibit here June 23. Granted; fee fixed at $200. The agent refused to pay that amount, but offered $150 or not come. Finally agreed to. Largest license in the State. It was formerly $100, but we are trying to raise money to build a City Hall.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): In speaking of Frohman's May Blossom co., of April 29, I can but reiterate the praise already accorded by both press and public, wherever the co. has appeared. As May, Miss Cayvan gave a delightful representation of the character, beautiful alike in its simplicity and truthfulness to nature; while Benj. Maginley's genial countenance beamed over all in a truly paternal manner. Applause was generously bestowed, Miss Cayvan being called before the curtain at the end of third act. Support excellent and house good. The management, quite appropriately, presented all the co. with either corsage or button-hole bouquets of fragrant May blossoms. Daniels' Rag Baby co., 8th.

LAWRENCE.

Opera House (Wm G. Merrill, manager): Ullie Akerstrom April 26 gave seven performances last week to rather light houses. Miss Akerstrom is a hard-working little lady and has made a good impression on our theatre-goers. Her support is good; the best we have seen here this season with cut prices. Nobody's Claim, 7th; Baker Blanch, 8th.

TAUNTON.

Music Hall (S. B. White, proprietor): Hoop of Gold was presented by a very good co., April 30 and 1st, to good houses. Audiences well pleased with co. and play. Rag Baby, 13th.

BROCKTON.

City Theatre (W. W. Cross, manager): May Blossom presented to a large and well pleased audience April 28. The Murray Club made their first appearance in Amateur opera, presenting The Mikado to packed houses both and eve. It was the first amateur performance I have ever seen. The seats for both evenings were all sold in advance, leaving nothing but standing-room to be sold at the box.

People's Theatre: Daisy Markoe's co. appeared in the Two Slaves, doing a good business, 27th to 1st.

WORCESTER.

Theatre (Charles Wilkinson, manager): Last week's business was some improvement over the preceding, but not as good as the attractions deserved. We, Us & Co., was received with roars of laughter. Margaret Mather's Juliet drew a full house as usual. She was well received and had numerous call. J. J. Dowling in Nobody's Claim is billed for the 5th and 6th. Rentz-Santley co., 8th. Stetson's Mikado co., 11th and 12th.

Benefit: Manager Wilkinson's benefit takes place 18th, on which occasion Joseph Murphy will present his old and favorite Kerry Gow. Charley says he is just superstitious enough to want the horse-shoe that Joseph will make that night and he won't have it painted either, but will have it gold-plated and give it a prominent place among the trophies of his sanctum.

NEWBURYPORT.

City Hall (George H. Stevens agent): Local talent, assisted by Carter's Orchestra, of Boston, gave an amateur minstrel performance April 27. Every seat was filled, and some parts of the entertainment were really meritorious.

SALEM.

Mechanics' Hall (Andrews and Co., managers): Mestayer's We, Us & Co. played to a good house April 29. Good satisfaction. Nobody's Claim played to fair house, 30th. Rentz-Santley co., 6th.

Item: Lottie Hope was unable to meet her engagement here 28th on account of illness.

MICHIGAN.

BAY CITY.

Rink Opera House (John Buckley, manager): M. B. Curtis in Spot Cash, April 24; Haverly's Minstrels, 26th, and Adelaide Moore, 29th. M. B. Curtis in Spot Cash was as good as ever, and a good-sized audience appreciated him. Bay City people are getting to think that Haverly's Minstrels can't be beat; their specialties are all great, and the burlesque on The Mikado is immense. Played to a crowded house.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): M. B. Curtis, with fair support, played Sam'l of Posen and Spot Cash April 27 and 28. Medium audiences. Haverly's Minstrels had a very large audience 29th, and gave a most creditable performance. The Craggs and Germans were the principal features. Annie Pixley, 7th and 8th.

KALAMAZOO.

Academy of Music (B. A. Bush, manager): April 26, week, Starr's Opera co. in The Mascotte, Chimes of Normandy, The Mikado, Patience, Girofle-Girofla, matinee Olivette, and Pinafore. Large and well-pleased houses. Mr. Starr should be proud of the fine co. under his charge, and especially Frank Deshon, Charles Osborne, May Duryea and May Douglass, who are a host in themselves. Our people here hope to see them again.

Kalamazoo Opera House: Streets of New York, with George C. Boniface, as Badger, to light business 28th.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Chimes of Normandy was rendered April 26, 27, 28, by local talent, assisted by Mrs. Lloyd Breese (nee Etta Berger), formerly with the Hess Opera co., as Serpolette, and Perry Averill as Gaspard. Mr. Averill left her next day to join the Ideal Opera co. at Springfield, O. The opera was rendered with good taste, the orchestra of eighteen pieces and chorus of fifty-two voices being the strongest points of success. Much praise is due for the excellent manner in which Prof. Sweezy handled the people, considering that nearly all were without the least stage experience. George C. Boniface, as Badger, in the Streets of New York, 29th, to a top-heavy house. Haverly's Minstrels, with the Cragg Family, 30th. The large audience was profuse in its applause, and the entertainment as a whole was voted a success.

FLINT.

Music Hall (Thayer and Page, managers): Howorth's Comedy and Specialty co. in The Two Dans, April 26, to small house. Our season was closed 28th by Adelaide Moore, supported by a powerful co. in As You Like It. Big house.

Item: Thayer and Page's lease of Music Hall expired 1st. They have moved their office to the skating-rink owned by them. As yet it has not been decided who, the next manager of Music Hall will be. There will be a meeting of stockholders this week.

LANSING.

Buck's Opera House (M. J. Buck, manager): Owen Bartlett, with local support, in Rank and File, April 28, 29, 30, and 1st, for the benefit of the Grand Army Post. Good business.

Item: Manager Buck has extended the amusement season into July.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Lillie Lehmann, Frank Rummel and Ovide Musin appeared in select concert April 26 to a large and very appreciative audience. Miss Lehmann is personally very attractive, especially gifted with a clear, powerful voice, she is brilliant in execution, and met with an enthusiastic reception. Ovide Musin and Franz Rummel were very fine on their respective instruments, violin and piano. Tony Denier's Gas Fixtures, a new play by Bill Nye and Scott Marble, 27th, 28th, 29th, to fair houses. There are some very good points in the play, and there is promise of success. The audience seemed to greatly enjoy it. The co. as yet are not thoroughly worked into the parts. Nellie Strickland is a good vocalist, and plays the role of Flossie neatly. Charles Warren makes the part of Colonel Years a feature. George Ober and R. Pope Cooke did well. Lillian Lewis co. was booked for 30th and May 1, but failed to put in an appearance. Kiralfys' Rat-Catcher, 6th, 7th, 8th.

Olympic Theatre: Attraction week of 26th, Alice Oates' Burlesque co. in Robin Hood. Fair houses. Alice is still bright, sprightly and attractive. Many of her old friends would like to see the little lady enjoy her old-time popularity and success. The co. is light, yet gives a good performance.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Tony Denier's co. in Bill Nye's new skit, called Gas Fixtures, April 26, to a small house. With considerable overhauling and a good co. of comedians the play might be made successful.

MISSISSIPPI.

NATCHEZ.

We have had no amusements since my last report. In fact I began to think that we were to be left out in the cold entirely. Now, however, we hope for better things. Our city fathers have leased the Institute Hall to private parties, who will use all diligence to secure the coming of first-class attractions in future. The present lessee and manager is F. M. Swan, of this city, who will appreciate, as will this entire community, including your correspondent, any kind words or assistance you may be able and feel disposed to speak or give in the direction of an improved theatrical service for this place. The hall has already been much improved in its seating and acoustic properties, to which will be added new scenery and other adjuncts to make it a first-class theatre. Managers of good attractions need never fear a lack of liberal patronage.

MISSOURI.

HANNIBAL.

Park Opera House (J. B. Price, manager): Mr. and Mrs. George Knight deserve credit for the complete performance of Over the Garden Wall, April 24, to a miserable house. This is the second visit of this talented co. this season, which fact, added to a heavy rain-storm, accounts for the poor business. Wilson and Rankin close our season 6th.

Encores: George S. Knight had five encores to his song, "Far Away."

NEBRASKA.

Kerr Opera House (I. D. Taggart, manager): Vescelius Opera co., April 26 and 27, in Galatea and Bianca, to good and well-pleased audiences.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. Demeritt, manager): The Dalys played a return date April 29 to packed house. They are very popular here.

NEW JERSEY.

PLAINFIELD.

Music Hall (Craig A. Marsh, manager): Modjeska drew a large and very fashionable audience when she presented As You Like It April 29. The poor acoustic properties of the house so exaggerated the actress' peculiarities of accent as to make her lines quite unintelligible at times.

TRENTON.

Taylor Opera House (John Taylor, manager): Mme. Modjeska, in Camille, supported by an excellent co., gave a pleasant performance to a large and fashionable audience April 24. Henry Chanfrau and co. presented The Arkansas Traveler, 30th and 1st, to big business. The performance was well received. Maggie Mitchell 8th; Tony Pastor 10th; McNish, Slavin and Johnson's Minstrels 13th.

ORANGE.

Music Hall (G. P. Kingsley, manager): Modjeska, in As You Like It, attracted the largest and most fashionable audience of the season April 28. Henderson's Mikado co. 30th and 1st, including matinee, to good houses. Joseph Jefferson in Cricket on the Hearth and Lend Me Five Shillings 6th.

New Theatre: Ground has been broken upon the site of the new theatre at East Orange. The site is nearly midway between Orange and Newark. It is to be handsomely furnished, will have a seating capacity of about 1,200 and will be known as "The Commonwealth." It is hoped to have it finished about Dec. 1.

NEW YORK.

TROY.

Rand's Opera House (E. Smith Strait, manager): Prof. Van Arnum's Children's Carnival, April 26, was the finest ever seen in this city and was highly appreciated by the many friends and vast audience. Two large houses, 27th and 28th, enjoyed the fine presentation of Nordeck by Frank Mayo and his splendid co., of whom each member received praise throughout the entire play. Alice Harrison closed the week to good attendance, Hot Water creating many a laugh. Dillon and Stedman Esmeralds, 3d; Margaret Mather will appear as Juliana in The Honeymoon. Emma Abbott Opera co. booked for 21st and 22d.

Griswold Opera House (Jacobs and Proctor, managers): N. S. Wood in The Boy Detective and Boy Scout to good attendance last week. Edwin Arden returns and will again present Eagle's Nest. Gray and Stephens comb. next week.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): A Night Off was presented April 27 to a large audience for manager John J. Lehnen's benefit. The co. was first-class in every particular, and their good work was liberally applauded. The beneficiary was called before the curtain, and in a neat little speech returned his thanks for the evidence of friendship. Alice Harrison appeared 29th and 30th in Hot Water to fair business. Pat Rooney's comb. 1st to medium house. This week, Den Thompson, five nights.

Academy of Music (Jacobs and Proctor, managers): Wallick's Bandit King co. did a rattling good business the entire week. The trained horses add materially to the success of the play. This week, the Wilbur Opera troupe. Next, Oliver Byron.

Casino: Business fair to middling last week. This week, Martinetti co.

Item: Rochester Lodge of Elks have their first annual benefit at the Academy 7th, when a strong bill will be presented. A host of talent from out of town will assist.

WATERTOWN.

City Opera House (E. M. Gates, manager): Thatcher, Primrose and West's Minstrels drew an immense house April 28, standing room only being the order of the evening. Very good entertainment, but it is to be regretted that one of their (so-called) attractions, extensively advertised, was missing. I refer to the Nelson Family, acrobats. The way they were pictured on paper made us believe that we were to have a treat; also, no trace could be found of Black Adonis, a burlesque to be introduced as the finale. Instead of this The Black Mikado was given, but taken altogether the show gave good satisfaction. The Two Johns co. played to a good house 29th. The two Johns were good, but the support was weak. The Two Johns co. brought here by J. C. Stevens about four years ago was much better than this co. Lynwood co., 12th; Frank Mayo, 13th; Hi Henry's Minstrels, 14th.

OSWEGO.

Academy of Music (John R. Pierce, manager): Thatcher, Primrose and West's Minstrels delighted a fine house, April 27. J. C. Stewart's Two Johns drew a very thin house 28th, and gave rather poor satisfaction. Syracuse Philharmonic Society, 3d; Pat Rooney, 5th.

Casino Opera House: Ethel Tucker gave a change of bill nightly last week, and well pleased fine houses. This week The Danites and '49 co.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Murray and Murphy in Our Irish Visitors to a full house April 30. Very best of satisfaction.

ELMIRA.

Opera House (W. E. Bardwell, manager): Murray and Murphy, in Our Irish Visitors, April 29, to a fair-sized and well pleased audience. Margaret Mather 28th.

Items: Jennie Eustace, who gave excellent satisfaction as Mathilde in J. J. Collins' Stranglers of Paris co. during the past season, is spending the Summer at her home in this city. S. P. Norman, acting manager for J. M. Hill's Murray and Murphy co., reports big business the entire season for his attraction.—Dan O'Leary, who managed Louise Pomeroy last season, has charge of the Elmira and Scranton base ball nines.

CANANDAIGUA.

Kingsbury Grand Opera House (G. Kingsbury, manager): Louise Pomeroy and a good company presented Camille and Engaged April 27 and 28 to very small but appreciative audiences. Margaret Mather in Romeo and Juliet 22d.

LOCKPORT.

Stewart's Two Johns Comedy co., April 26, disappointed a small audience. Mr. Stewart as Philip Johns, however, was very good. One of the co. played four different roles; another three.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Atkinson's Comedy co. played Peck's Bad Boy April 26 to a small audience. One of the most pleasing performances of the season was given by Minnie Maddern 28th in In Spite of All. Business fair. Devil's Auction, 6th.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Mlle. Aimee, April 27, had a fair house, considering rain. T. P. W. Minstrels, 30th, to good business. Margaret Mather, 8th; May Blossom, 12th.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Pat Rooney, April 27, with an excellent variety co. Pleased large house. Standard Dramatic co. (Chester's) plays a return engagement of one week 20th.

AMSTERDAM.

Opera House (A. Y. Neff, manager): Harrigan's Irish and American Tourists, April 28, to fair business. Moderate satisfaction. T. P. W. Minstrels to large business 29th. Pat Rooney, 11th; Margaret Mather, 12th.

Potter Opera House (N. S. Potter, manager): Leonard and Mullin's Fun on the Bristol co. has held the boards for past week to fair business.

OLEAN.

Opera House (Wagner and Reis, managers): Minnie Maddern, April 26, in In Spite of All, to a light but very select audience. Murray and Murphy in Our Irish Visitors, 28th, kept a good-sized house in a continuous roar of laughter. The latter closed our season.

Arena: Pullman and Co.'s Show opened here to very good business. They are at present a little "new," but shortly they will get accustomed to the routine and then will have a very fine show. They certainly have the talent.

Item: Will Rockwood, an attache of the Opera House, left on the 28th to go in advance of Pullman. He is a good man for the position, and a host of friends wish him the best of success.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Atkinson's Dramatic co., with Floy Crowell as leading lady, finished a successful week May 1.

NORTH CAROLINA.

NEWBERN.

Newbern Theatre: April 27 and 28, Ida Serven, elocutionist and singer. Fair houses and perfect satisfaction. Mrs. Servan is the finest we have ever heard in her line.

OHIO.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Murray and Murphy in Our Irish Visitors, April 26, to good business. Murray, with his rich Irish brogue and comical action, highly amused the audience. That laugh of his is sure to take with the "gods." Loie Fuller's singing and dancing was much admired. McNish, Johnson and Slavin's Minstrels, April 27, to fair business. The first part is excellent. Frank Howard's singing of "Two Little Urchins" being an especial feature.

Black's Opera House (Samuel Waldman, manager): The Melville Sisters' Dramatic co. last week, presenting several well-known plays to fair business. Fair co.

Items: Charles R. Shepherd, in addition to his work of furnishing the patrons of the Grand with a very readable and artistically gotten-up programme, is dramatic editor of the *Champion City Times* of this city.—Mrs. E. C. Middleton, of this city, will play soubrette parts the coming Summer season at Memorial Hall, Dayton, O.—Anna Voll, of this city, a talented young vocalist, will travel with the Beethoven Quartette of Cincinnati this Summer.—Your correspondent found in Manager Norman, of Murray and Murphy, a genial acquaintance.—The Murray and Murphy co. very kindly assisted a man and his child whom they discovered destitute on the train coming into this city. Mark Murphy took up a collection and the ladies cared for the child.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, manager): Gilmore's Devil's Auction co. delighted a large audience April 29. The spectacular effects were good, as was the singing of Louise Dempsey and J. B. Dyllyn, and the general fun were greatly contributed to by Victoria Nathanson, who is a very pleasing actress. Professor Anderson, the Wizard, 30th and May 1, had small houses. Joseph Proctor 8th; James O'Neill in Monte Cristo 13th; John S. Murphy 18th.

FINDLAY.

Lovers of first-class amusements in our city have held high carnival during the week. The brilliant emotional actress, Maude Granger, supported by an exceptionally strong co., opened a three nights' engagement April 26, producing Cora the Creole, Camille and Frou Frou to delighted audiences, and gave the finest performances our citizens have seen in many seasons. The plays were handsomely costumed and appropriately mounted and were a revelation to our people in the matter of stage elegance. The Two Dans co. 7th.

KENT.

Kent Opera House (W. S. Kent, manager): The Little Trump, with Annie Lewis in the title role, was played to an appreciative audience last night. Miss Lewis' first appearance before a Kent audience; she established herself as a favorite. Her manager, Harry N. Leslie, was solicited for, and has promised us a return date. The support is good. The co. opens in Cleveland on the 3d for a week.

YOUNGSTOWN.

Opera House (J. W. McKeown, manager): A. C. Owens and wife, with the help of an amateur cast, gave A Celebrated Case April 28, 29 and 30 to fair houses. Benefit to the Knights of Pythias and himself. The play was handsomely dressed, well mounted, and gave evidence of thorough and painstaking drill. Youngstown has much semi-professional talent, the result of the frequent local benefits and plays which have inspired histrionic ambition and developed merit. William Anderson, A. J. Woolf and Miss Hiney were especially commendable.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): Devil's Auction April 30 to good house. Edwin Stuart's Dramatic co. 7th to 12th.

LIMA.

Faurot Opera House (Quincy Kilby, manager): Crossen's co. played the Banker's Daughter to a well-filled house April 29. Co. very good and audience well pleased. An Adamless Eden was given to a large audience of males 1st. Haworth's Hibernica 6th; Joseph Proctor 7th.

Items: Manager Kilby has transferred his lease of Faurot's Opera House to a Mr. Rogers, who takes charge next season.—Frank M. Haller, business manager of the Fred Warde co., is home on a visit.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): Gilmore's Devil's Auction was presented to a crowded house April 28. The rush at the box-office began about 7 o'clock and continued until long after the opening of the first act. Every seat and all the standing room of the house were filled. The co., under the management of Charles H. Yale, is larger than when it last appeared in our city, and, including the ballet, contains some exceedingly clever people. The scenery throughout is new and elaborate, and the spectacular effects are perfect. The co. travels in two special cars. James O'Neill in Monte Cristo 14th.

FREMONT.

Heim's Opera House (J. M. Dryfoos, manager): Maude Granger appeared to small audiences in Cora the Creole April 29; Camille 30th; Engaged 1st, matinee, and Frou-Frou evening. Miss Granger is a talented actress and won the greatest praise. In the role of Cora she was especially strong. Support good as a whole, especially her leads, Olive West and R. Germaine. Alabama Minstrels 14th and 15th; Jennie Calef 21st and 22d; Rhea 27th.

OREGON.

PORTLAND.

Casino (Leslie Cook, manager): The Bohemian Girl attracted a large audience April 27. All seemed well satisfied with the manner in which the opera was rendered. Philip Bronson easily carried off the honors, and as Thaddeus sang and acted in an almost perfect manner. His solos were each repeatedly encored. The Arline of Miss Hall was also an excellent performance. Much was expected of J. K. Murray, who essayed the part of Arnheim, and none were disappointed. His fine baritone voice has never been heard to better advantage. W. H. Kinross's Devilshoof was all that that could be desired, and proved him to be a versatile artist. Carrie Godfrey's Gypsy Queen was also a splendid piece of work.

Gossip: This is the closing week of the season at the Casino. Next week will be given over to benefits, after which the house will close for a few weeks.—Theatrical business has been very dull all Spring.—There is some prospect of having the Tivoli company from San Francisco next month.

PENNSYLVANIA.

DAYTON.

The Grand (Reist and Dickson, managers): Jennie Calef last week in Fanchon, Little Muffets and Little Barefoot to standing room audiences. The co. is by far the best cheap-price attraction that has yet appeared here, and, everything taken into consideration, gave the best of satisfaction.

Cues: The benefit tendered the attaches of the Grand by Managers Reist and Dickson, 5th, was a prominent event of the season, as the entire house was reserved. M. B. Curtis in Spot Cash was the attraction. Raymond Holmes paid us a flying visit 1st, while en route from Chicago to Cincinnati. Mr. Holmes informed me that he had signed with the Soldiers' Home Summer co., and will return June 1. John T. Ward and his wife and daughter will also be members of this season's co. These people are all great favorites here, and Daytonians will be pleased to learn of their engagement.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Mattie Vickers, supported by a small but efficient co., began a weeks' engagement April 26. Considering that only one piece, Jacquine, was presented, business was good. The piece only serves as a medium through which the different members of the cast exhibit their specialties. Miss Vickers is a sprightly and pert soubrette, who does her work faithfully and effectively. Her impersonation of a German fraulien is the best I have ever seen. Charles S. Rogers' principal business is giving impersonations of popular actors. Thomas J. Ryan's songs and dances were cleverly executed. George F. James and Lizzie Goodale, a most beautiful and charming lady, were effective in their respective parts.

TOLEDO.

Wheeler's Opera House (G. W. Bills, manager): Casius' Banker's Daughter co., a fine organization, drew but slim houses April 26, 27 and 28. Ovide Musin, Franz Rummel and Lilli Lehmann appeared in concert under the management of Prof. Bully of this city, 29th, to good house. Haverly's Minstrels, third visit this season gave the usual fine performance to good house, 1st.

People's: Moore and Vivian the first three nights of the week and Kersands' Minstrels last three did good business. The latter co. had standing-room only each night.

OIL CITY.

Opera House (Kane and Rogers, managers): Si Perkins; or, The Girl I Left Behind Me, was presented, April 29, to a good house. Frank Jones as Si Perkins kept the audience in a gay humor throughout the performance. Support good.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Henry Chanfrau and co. in Kit, the Arkansas Traveller, April 28, 29, to only fair business. Mr. Chanfrau evidently inherits the dramatic genius of his father, and he was well received. The co. is a large one, but not strong, and could be improved by reduction in size and employment of better talent for the leading support. Count and Countess Magri (Mrs. Tom Thumb) and co. appeared to large house 30th and 1st.

Amateur: A co. of amateurs from this city appeared at the Columbia (Pa.) Opera House, presenting A Lesson in Love and Box and Cox to a large audience 29th. About one hundred of Lancaster's best society accompanied the party.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Lottie Hope (billed as an emotional soubrette) and a number of the worst fakirs we have yet seen, tried to do The Hidden Hand, April 26, to a few people who enjoyed themselves by unmercifully guying their efforts. May Blossom did a fairly good business 27th. Nobody's Claim 8th; Rose Coghlan 12th; Rag Baby 18th; Haverly's Minstrels 28th.

LYNN.

Music Hall (James F. Rock, manager): A "snap" co. in Ten Nights in a Bar-room played to empty seats April 29. We, Us & Co., 30th, to a good sized house. Funniest thing ever seen here. The laughs were so frequent that people had to fairly gasp for breath, and one could almost imagine the noise of a shower of vest buttons dropping from the gallery. J. J. Dowling in Nobody's Claim 1st, to fair sized house.

Items: A new operatic version of Uncle Tom's Cabin by G. L. Tracy, of the Park Theatre orchestra, Boston, and Dexter Smith, will be produced next season under the management of G. B. French, formerly manager of the Academy of Music in this city.—Theresa Vaughn's clear enunciation and rich, melodious voice, unaffected manners and beauty of face and form, stamp her with qualities seldom combined in one person.—Manager Becks' tour with the Boston Symphony Orchestra was very successful.—J. J. Dowling will close season in Boston, 15th.

CHELSEA.

Academy of Music (James B. Field, manager): April 26, C. H. Clark and co. of fair ability presented Ten Nights in a Bar Room to a good house. Reduced prices. Benj. Maginley and Georgia Cayvan in May Blossom 30th, to rather poor house. Performance excellent. The stars, with W. H. Compton, deserve special mention. Manager Field will take his annual benefit, 18th, presenting the Redmund-Barry co. in Ruy Blas. Ullie Akerstrom all this week.

Personal: E. P. Sullivan of the Floy Crowell co. was in town yesterday. William Carroll is resting here for a week or two.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): Maggie Mitchell, in Little Barefoot, April 26. Poor house and poor performance. Miss Mitchell appeared in Maggie the Midget 27th, to one of the best houses of the season. Co. far better than the night before and everybody pleased.

BUTLER.

Butler Opera House (I. J. McCandless, manager): Si Perkins was given April 30th by Frank Jones to moderately fair business. The street parade of the Farmers' Band was a very novel and quite a striking feature. Eilsler Weiss Opera co. June 4. The house will continue open all Summer.

Item: The Germania Brass Band of this place assisted in a concert at Greenville 29th which proved a financial success.

ALLENTOWN.

Music Hall (G. C. Aschbach, manager): The Griffiths Dramatic co. filled week of April 26, presenting a repertoire of standard plays. Mr. Griffith is a fine actor, and is ably seconded by Clara Baker. The rest of the co., with but one exception, is composed of really good people, and the dramas presented gave good satisfaction. Business for the engagement, although at week prices, was distressingly light. Murray and Murphy, the Irish Visitors, will appear 10th.

NEWCASTLE.

Allen's Opera House (R. M. Allen, manager): The Rajah by a Madison Square co. April 29, drew but a bright house, but gave a very satisfactory performance. Atkinson's Comedy co., presenting that "chestnut," Peck's Bad Boy, 30th, had a very fair audience. Frank Jones as Si Perkins, in the "Farmer" drama of that name, had a large crowd of onlookers.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): April 26, second week of Standard Dramatic co. Monte Cristo, Damon and Pythias, Our Boys, Marble Heart, Dora, Toodles, Touch of Nature, David Garrick and Turn Him Out. Fair business and very appreciative audiences. S. K. Chester and Fanny Gillette were called before the curtain several times during the week. Excellent satisfaction. Co. good throughout. Miss Gillette has added several handsome costumes to her already fine wardrobe.

MEADVILLE.

Academy of Music (K. A. Hempstead, manager): The Rajah, April 27, gave a delightful performance to fair business. Peck's Bad Boy 28th to a full house. Good satisfaction.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Murray and Murphy 1st to good business. The Authors' Carnival at the Rink has proved a decided success, and will be continued several nights this week. The average attendance for the last three nights has been 6,000.

READING.

Grand Opera House (George M. Miller, manager): Draper's Uncle Tom drew fair houses April 26 and 27. Devil's Auction 13th.

Arena: Forepaugh's Circus, May 7.

MCKEESPORT.

White's Opera House (James E. White, manager): Young Mrs. Winthrop April 27. Poor house; contrary to expectations. Peck's Bad Boy 10th; second appearance.

Arena: The United States Circus will exhibit 8th. Will draw well.

TITUSVILLE.

Emory Opera House (Emory and Lake, proprietors): The Rajah, by a Madison Square co., April 26, drew a fair audience. J. G. Laville as the Rajah was very fine; the rest of the co. might be improved. The brook scenery was very much enjoyed.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): The past week Stetson's Mikado co. did a very good business. The chorus was excellent, but some of the principals at times were what one might call a little fresh. The Redmond-Barry co. will produce their new play, Adolphe Challet, 6th, 7th and 8th.

Providence Opera House (Robert Morrow, manager): The Boston Ideals opened Monday night for the week, presenting during their engagement their two new operas, Maid of Honor and Adina. The advance sale is quite large. Last week Joseph Murphy and co. played before good houses the first half of the week, and Tony Hart, with his Toy Pistol, finished the week. He has a splendid co. and they all work together making an entertainment worthy of much better patronage than it received. The only reason I can give is that the boys have little money. All kinds of business is dull.

Theatre Comique: Arrivals are John Hart, A. C. Moreland, Flora Moore, Harry Constantine, Lizzie Mulvey and Belle Clifton, Ada Henry, Harry Edwards, Daisy Kernell, Billy Kaye, Ned West, Irene Raymond, Annie Holland, Cora Whittemore and Mamie Haymes.

Westminster Musee: Arrivals for the week are Milo Brothers, Amphibeo, Bingham, Mollie Wilson, Karoley Ordey, Carr and Tourjee, Howard Sisters, Heffernan and McDonald, Dan Leavett.

Items. Carrie Swain in Jack-in-the-Box appeared in Olneyville last Thursday evening before a small house. Friday night she played to about $75 in Pawtucket.—Doris' Circus comes 25th.—Robson and Crane at The Providence week of 20th.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John K. Owens, manager): We are indebted to Madame Barbot for the first production in this city of Lecocq's comic opera, Manola, which was given by amateurs under her management, April 26, 27, and matinee 30, to three select and highly appreciative houses. Of the many charming airs, probably the best rendered were the opening chorus, "Here We Await," "If this be Love," Miguel; "Lost Opportunities," Don Braseiro; "Woman, Lovely Woman," Prince Calabazas; "I am the Baroness," Manola; "When he takes You for Another," Beatrix; "Let us Die, Let us Die," Manola and Miguel; "The Nightengale and the Robin," Manola and Beatrix, and last, but not least, the Indian song in which Manola charms Calabazas into a dovecote—all of which were loudly encored at each performance, including the "Bolero," the Portuguese national dance. Following was the cast: Prince Calabazas, P. E. Devineau; Don Braseire, P. A. Wade; Miguel, W. G. Jatho; Don Degomes, August Janssen; Cristoval, C. J. Jatho; First Soldier, Joe Drake; Pablo, C. J. Barbot; Juan, Marion Douglas;

and playing with remarkable precision and accuracy. Jennie Winston's tall, finely formed figure is admirably adapted to the title role. Her stage manner is very graceful and pleasing.

LYNCHBURG.

Opera House (Simpson and Dawson, managers): Jennie Winston, supported by the Academy Opera co., rendered Boccaccio and The Princess of Trebizonde, April 26 and 27, to fair houses. Both performances were very good, and gave general satisfaction. Mrs. John Drew in Engaged 29th; small house.

VERMONT.

RUTLAND.

Rutland Opera House (A. M. Higgins, manager): Hi Henry's Minstrels April 26, to a large audience.

Item: This troupe travels with its own parlor and buffet car.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Gilmore's Devil's Auction to a large and well pleased audience April 26. One of the finest spectacular performances ever presented before a Parkersburg audience.

Arena: The U. S. Circus and New Great Eastern Menagerie, April 28, to two large houses. A circus is a circus, any way you take it. There were a few new features in the performance, but the majority were the same old things. Robert Stickney received a round of applause when announced.

Point: Manager Van Windle is ever on the alert to make the Academy of Music more attractive and comfortable. He has men busily engaged in painting a new drop-curtain, wood scenes, etc., which will make a decided improvement in the appearance of the house.

WISCONSIN.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Mikado was presented by the Chicago Opera Home co., April 26, to a packed house. The scenery and stage setting were all that could be required, and the performance was vastly superior to that given here previously. Receipts about $600.

MADISON.

Turner Hall (Cornelius and Officer, managers): George C. Miln drew a fairly good house April 29, presenting The Fool's Revenge. Mr. Miln has improved very much since his last visit.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): The Sorcerer was produced very creditably by the Hamilton Musical Union, April 28. Frohman's co., consisting of Joseph Haworth and Mrs. Charles Walcott, appeared 29th, 30th and May 1, under the Royal Grenadiers. Ours and Engaged were presented. The house was crowded at every performance. Clara Morris, booked for 3d, 4th and 5th, has cancelled. Haverly's Minstrels, 6th, 7th and 8th. R. B. Mantell and Adele Belgarde in Fedora, 10th, 11th and 12th.

Yonge Street Opera House: Emerson and West's Specialty co., with Our Boarding House as an afterpiece, received a large share of the public patronage during week. Egbert's Comedy co. week of 3d.

MONTREAL.

Theatre Royal (Sparrow and Jacobs, manager): The Academy was closed during Easter Week. Clara Morris having failed to put in an appearance, being frightened by the floods. Stetson's Mikado play a third engagement this week.

At Queen's Hall, The Philharmonic Society sang Mendelssohn's St. Paul, April 29. The soloists were Ella Earle, Max Heinrich and C. H. Knoer. The affair was a great success.

At the Theatre Royal, the Rentz-Santley co. performed all week to the usual large house. A burlesque on The Mikado was given at the first performance, but the management were afterward restrained from using the music by R. D. McGibbon, Stetson's lawyer in Montreal.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Lizzie Evans opened April 26th and has been drawing good houses in Fogg's Ferry, Florette and Culprit Fay. She is a delightful little soubrette, and in her respective roles has won the hearts of our theatre-goers, gaining unbounded applause nightly. Her medleys with Steve Corey are also very taking. The latter also made a great success with his songs. The co. lends efficient support.

Item: Will J. Duffy, the genial business manager of Lizzie Evans, desires to be remembered to THE MIRROR. Charles E. Callaghan, manager of the co., has made many friends here.—There is a prospect of having Stetson's Mikado shortly.—E. A. McDowell comes in August.—The new scenery at the Lyceum is nearing completion.—The People's Theatre co. is booked for June.

OTTAWA.

Royal Theatre: Rose Michel was put on April 26 and filled out the week to fair business. This week the bill is Our Boys.

Item: Larry Howard, lately business manager for Gilmour, has been engaged for a circus.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALSBERG-MORRISON CO.: Denver, 10, week.
ANNIE PIXLEY: Muskegon, Mich. 6; Grand Rapids, 7, 8; Bay City, 10; East Saginaw, 11, 12; Port Huron, 13; London, Can., 14; St. Thomas, 15; N. Y. City, 17, week.
ADELAIDE MOORE: Lansing, Mich, 12; Muskegon, 21.
ADA GRAY: New York City, 3, week; Brooklyn, 10, week.
ALICE HARRISON: Boston, 3, week; Baltimore, 10, week.
A BRAVE WOMAN CO.: New Haven, Ct., 3, week; N. Y. City, 10, week.
ANNIE LEWIS: Cleveland, 3, week.
BOOTH-SALVINI CO: Philadelphia, 3, week; Boston, 10, week.
BOUCICAULT: Brooklyn, 3, week.
BARRY AND FAY: Philadelphia, 3, week.
BOSTON MUSEUM CO.: North Attleboro, Mass., 8.
BAKER AND FARRON: Cleveland, 3, week; Chicago, 10, week.
BUNCH OF KEYS CO.: Evanston, 6; Park City, Utah, 7; Ogden, 8; Salt Lake City, 10, 11, 12; Reno, Nev., 13; Carson City, 14; Virginia City, 15; San Francisco, 17, two weeks.
BLACK FLAG CO.: Cincinnati, 3, week.
BREADWINNER CO.: Baltimore, 3, week; Pittsburg, 10, week; Cincinnati, 17, week; Louisville, 24, week.
BARBOUR'S DRAMATIC CO.: Neosho, Mo., 3, week; Galena, Kas., 10, week.
BURR OAKS (Higgins): Toledo, O., 6, 7, 8; Columbus, 10, week.
BOY TRAMP CO. (Mme. Neuville's): Cleveland, 3, week; Fort Wayne, Ind., 10, week.
CORA VAN TASSEL: Lexington, 3, week.
CARRIE SWAIN: Haverhill, Mass., 12.
CLARK'S COMEDY CO.: Sheyboygan, Wis., 10, week.
CALYS' VACATION CO: Skowhegan, Me., 6.
DENMAN THOMPSON: Rochester, N. Y., 3, week; Chicago, 10, two weeks; Minneapolis, 24, week; St. Paul, 31, week.
DRAPER'S UNCLE TOM: Brooklyn, 3, week.
D. E. BANDMANN: Macon, 3, week.
DEVIL'S AUCTION: Jamestown, N. Y., 6; Batavia, 7; Auburn, 8; Ithaca, 10; Oswego, 11; Scranton, Pa., 12; Wilkesbarre, 13; Allentown, 14; Reading, 15.
DAN SULLY'S CORNER GROCERY: N. Y. City, 3, indefinite season.
EARLE'S DRAMATIC CO.: Danbury, Ct., 3, week; Port Jervis, N. Y., 10, week; Waterbury, Ct., 17, week.
EDWARD HARRIGAN: Brooklyn, 10, two weeks.
EFFIE ELLSLER: N. Y. City, 3, week.
EDWIN STUART CO.: Elkhart, Ind., 3, week.
EVANGELINE (Rice's): Brooklyn, 3, week; Philadelphia, 10, two weeks; Cincinnati, 24, week; Chicago, 31, week.
EDWIN ARDEN'S CO.: Troy, N. Y., 3, week; Montreal, 10, week.
ENGAGED CO. (Hope's): Newport, R. I., 6; Brockton, Mass., 7; Fall River, 8.
ESMERALDA CO.: Boston, 3, week.
ETTA KENDALL: San Jose, Cal., 10, week; Los Angeles 17 to 20.
ELROY'S COMEDY CO.: Philadelphia, 3, three weeks.
EDITH SINCLAIR: Fort Wayne, Ind., 6, 7, 8.
EDWIN CLIFFORD CO.: Quincy, Ill., 3, week.
FLOY CROWELL CO.: Lynn, Mass., 3, week; Fitchburg, 10, week.
FISHER-WILLS COLD DAY CO: Pittsburg, 10, week; Cleveland, 17 week; Columbus, 24 week.
FANNY DAVENPORT: New York City, 3, week.
FANTASMA CO.: Omaha 5 to 8; St. Paul 10, 11, 12; Minneapolis, 13, 14, 15; Milwaukee, 17, week.
FUN ON THE BRISTOL: Richmond, Va., 10, week.
FRANK FRAYNE: Chicago, 3, week; Pittsburg, 10, week.
FELIX VINCENT: Bloomington, Ill. 3, week.
GRACE HAWTHORNE: Emporia, Kas., 7, 8; Ottawa, 10, 11; Lawrence, 12, 13; Topeka, 14 15; Kansas City, 17; Atchison, 18, 19; Omaha, Neb., 20, 22.
GEORGE C. MILN: Chicago, 3, week; Iowa City, Ia. 10; Des Moines, 11, 12; Burlington, 13; Keokuk, 14; Muscatine, 15; Ottumwa, 17; Creston, 18; Red Oaks, 19; Plattsmouth, 20; Lincoln, 21, 22.
GUS WILLIAMS: Sandusky, O., 7; Troy, 8; Cincinnati, 10, week.
HELENE ADELL: New Bedford, Mass., May 3, week; Dover, N. H., 10, week; Lynn, Mass., 17, week.
HAZEL KIRKE CO.: N. Y. City, 3.
HERNE'S MINUTE MEN CO.: Chicago, 3, two weeks; Milwaukee, 17, week.
HENRY CHANFRAU: Brooklyn, 3, week; Philadelphia, 10, week; Wilmington, Del., 17, 18, 19; N. Y. City, 24, week.
HARRY WEBBER: Rockford, Ill., 6, 7, 8; Chicago, 10, week.
HUNTLEY-GILBERT CO.: Savannah, 3, week.
HEMPLE'S COMEDY CO.: Philadelphia, 3, week.
HOOP OF GOLD: Lewiston, Me., 6; Skowhegan, 7; Waterville, 8; Rockland, 11; Bath, 12; Gardner, 13; Augusta, 14; Belfast, 15, 16.
IVY LEAF CO.: Detroit, Mich., 6, 7, 8.
IDA LEWIS: Pottsville, Pa., 3, week.
ISABEL MORRIS: Los Angeles, Cal., 24, week.
J. S MURPHY: Mansfield, O., 18.
JAMES O'NEILL'S MONTE CRISTO CO.: Council Bluffs, 6; Des Moines, 7; Burlington, 8; 26, South Bend, Ind., 10; Fort Wayne, 11, 12; Mansfield, O., 13; Canton, 14; Youngstown, 15; Titusville Pa., 18.
JOSEPH HAWORTH: Philadelphia, 3, week; Cincinnati, 10, week.
JOSEPH MURPHY: New Britain, Ct., 6; Waterbury, 7; Bridgeport, 8; N. Y. City, 10, week; Pawtucket, R. I., 17; Worcester, Mass., 18; Brockton, 19; Fall River, 21; Newport, R. I., 22; N. Y. City, 24, week.
JOHN DILLON: Cincinnati, 3, week; Louisville, 10, week.
JOHN T. RAYMOND: East Saginaw, Mich., 6; Toledo, 7, 8; Philadelphia, 10, week.
JOSEPH JEFFERSON: Newark, N. J., 6, 7, 8.
J. K. EMMET: Harlem, 3, week; Brooklyn, 10, week; Philadelphia, 17, week.
J. B. POLK: Sacramento, Cal., 7, 8; Virginia City, 10, 11; Carson, 12; Reno, 13; Ogden, Utah, 15; alt Lake, 17, 18, 19; Laramie, Wy. T., 21; Cheyenne, 22; Grand Island, Neb., 24; Omaha, 25, 26.
JOSEPH PROCTOR: Lima, O., 7; Mansfield, 8; Canton, 10, 11; Akron, 12; New Castle, Pa., 15; Oneonta, 18.
JOHN A. STEVENS' CO.: Chicago, 3, two weeks.
JENNIE CALEF: Indianapolis, 3, week; Evansville, 10, week; Fremont, O., 21, 22.
JAMES OWEN O'CONOR: Springfield, Ill., 7, 8; Bloomington, 13, 14, 15
JOSIE MILLS CO.: Simcoe, Ont., 3, week.
KATE CASTLETON: Hastings, Neb., 8; Omaha, 10; Keokuk, Ia., 15.
KENDALL'S DRAMATIC CO.: Columbus, Ga., 3, week; Augusta, 10, week; Atlanta, 17, week.
KINDERGARDEN CO.: Utica, 3, week.
KATIE PUTNAM: Chicago, 3, week.
KIRALFYS' SPECTACULAR CO: Boston, 3, week; Philadelphia, 24, two weeks.
KIRALFYS' RAT-CATCHER CO.: St. Paul, 6, 7, 8; Cleveland, 10, week; Buffalo, 17 to 20; Erie, 21, 22; Hamilton, Ont., 24, 25; Toronto, 26 to 29.
LAWRENCE BARRETT: San Francisco, 3, four weeks.
LAURA DAINTY: Pittsburg, 3, week; Baltimore, 10, week.
LIZZIE EVANS: Fredericton, N. S., 5, 6; Woodstock, 7; Houlton, Me., 8; Calais, 10, 11; Eastport, 12; Bangor, 13, 14; Skowhegan, 15; Waterville, 17; Togus, 18; Wiscasset, 19; Rockland, 20; Portsmouth, N. H., 21.
LITTLE NUGGET CO.: Fort Wayne, Ind. 6, 7, 8; Taylorsville, Ill., 10; Pana, 11; Mattoon, 12; Terre Haute, Ind., 13, 14; Vincennes, 15; Evansville, 17, week; Fort Wayne, 24, week.
LYNWOOD CO., Watertown, N. Y., 19.
LILLIE HINTON: Susquehanna, Pa., 3, week; Carbondale, 10, week; Hornellsville, 17, week.
LOUISE SYLVESTER: Reading, Pa., 6, 7, 8; Detroit, 10, week.
LOTTA: Philadelphia, May 3, week; Bridgeport, Ct., 10; New Haven, 11, 12.
LOUISE ARNOT CO.: New Brunswick, N. J., 3, week.
LILLIAN SPENCER: Cincinnati, 3, week.
LYDIA THOMPSON: Chicago, 3, two weeks.
LOTTIE CHURCH. McKeesport, Pa., 3, week.
LOUISE POMEROY: Erie, Pa., 6, 7, 8; Philadelphia, 10, week.
LILLY CLAY CO.: Toledo, O., 10; Detroit, 11, 12.
LANG'S COMEDY CO.: Washington, 3, week.
LIZZIE MAY ULMER: Columbus, 3, week; Cleveland, 10, week.
MADISON SQUARE THEATRE CO. (Palmer's): Boston, 3, four weeks; Chicago, June 7, seven weeks; San Francisco, August 9, four weeks.
MARGARET MATHER: Troy, N. Y., 6; Saratoga, 7; Poughkeepsie, 3; Pittsfield, Mass., 10; Glens Falls, N. Y., 11; Amsterdam, 12; Gloversville, 13; Albany, 14, 15.
MARY ANDERSON: Boston, 3, two weeks; N. Y. City, 17, week
MRS. JOHN DREW: Washington 3, week; Philadelphia, 10, week.
MODJESKA: Waltham, Mass., 6.
MILTON NOBLES: Chattanooga, 6; Knoxville, Tenn., 7; Lynchburg, Va., 8; N. Y. City, 10, week.
MAYO-NORDECK CO.: Syracuse, N. Y., 7, 8; Rochester, 10; Oswego, 11; Watertown, 13.
MINNIE MADDERN: N. Y. City, 3, week.
MESTAYER-VAUGHN WS. US & CO.: Hartford, Ct., 6; N. Y. City, 10, week; Los Angeles, Cal., 21, 22.
M. R. CURTIS: Terre Haute, Ind., 6; Vincennes, 7; Evansville 8; Lincoln, Neb., 10; Omaha, 11, 12; Grand Island, 13; Cheyenne, Wy., 14; Laramie, 15; Salt Lake City, 17, 18, 19; Reno, Nev., 21, Virginia City, 22; Sacramento, Cal., 24, 25; Woodland, 26; Stockton, 27, 28; San Jose, 29; San Francisco, 31, two weeks.
MAUDE GRANGER CO.: Tiffin, O., 6, 7, 8; Buffalo, 10, week; Paterson, N. J., 17, week; New Haven, 24, week; Boston, 31, week.
MAY BLOSSOM CO.: Gloucester, Mass., 6; Taunton, 7; Springfield, 8; Westfield, 10; S Manchester, Ct., 11; Poughkeepsie, N. Y., 12; Jersey City, 13, 14, 15.
MAGGIE MITCHELL: Scranton, Pa., 6; Wilmington, Del., 7; Trenton, N. J., 8; N. Y. City, 10, week.
MR. AND MRS. GEORGE S. KNIGHT: Kansas City, 6, 7, 8; Lawrence, Kas., 10; Topeka, 11; Emporia, 12; Wichita, 13; Newton, 14; Dodge City, 15; Denver, 17, week.
MATTIE VICKERS: Baltimore, 3, week; Chicago, 10, week.
MINER'S SILVER KING CO. (Mack and Banga): Philadelphia, 3, week.
MAUDE ATKINSON: Jacksonville, Ill., 3, week; Springfield, 10, week; Decatur, 17, week.
MUGGS' LANDING: Syracuse, N. Y., 3, week.
MCFADDON'S UNCLE TOM CO.: Denver, 3, week.
MURRAY AND MURPHY: Brooklyn, 3, week; Allentown, Pa. 10; Pottsville, 11; Pittston, 12; Williamsport, 13; Danville, 14; Wilkesbarre, 15; N. Y. City, 17, week
MOORE-VIVIAN CO.: St Louis, 3, week; Washington, 10, week; Norfolk, Va. 17, week; Philadelphia, 24, week; Pittsburg, 31, week.
NEWTON BERRS CO: Buffalo, 3, week; Oil City, Pa., 11, 12; Meadville, 12, 13; Erie, 14, 15; Wheeling, W. Va., 17, week.
NOBODY'S CLAIM CO.: Worcester, Mass., 6; Lawrence, 7; Lowell, 8; Boston, 10, week.
OLIVER BYRON: Albany, 3, week.
ONLY A FARMER'S DAUGHTER CO. (Blanche Curtisse): Philadelphia, 3, week; Brooklyn, E. D. 10, week
PRIVATE SECRETARY CO. (W. H. Gillette): Philadelphia, May 3, week; N. Y. City, 10, week; Jersey City, 17, 18, 19; Newark, N. J., 20, 21, 22; Brooklyn, 24, week; N. Y. City, 31, week.
PATTI-ROSA: Grand Island, Neb., 6; Columbus, 7; Fremont, 8; Council Bluffs, 10; Sioux City, 11; Keokuk, Ia., 20.
PECK'S BAD BOY CO. No. 1. Pittsburg, 3, week; McKeesport, Pa., 10; Connellsville, 11; Greensburg, 12; Latrobe, 13; Johnstown, 14; Brisbane, 15.
PHOSA MCALLISTER: Plymouth, Mass., 3, week.
PAULINE MARKHAM: Norfolk, Va., 3, week; Richmond, 10, week.
ROSINA VOKES: N. Y. City, 3, four weeks.
ROBSON AND CRANE: N. Y. City, 3, week.
RIGHTMIRE'S CO.: Buffalo, 3, week; Washington, Ia., 12.
RHEA: Plattsmouth, Neb., 17; Lincoln, 18, 19; Omaha, 20, 21, 22.
REDMUND-BARRY CO.: Providence, 6, 7, 8; Boston, 10, week; Chelsea, 18.
RICHARDSON DRAMATIC CO.: Paducah, Ky., 3, week.
ROSE COGHLAN: Haverhill, Mass., 6; Newport, R. I., 10; Lowell, Mass., 12.
RAG BABY CO (Daniels): Meriden, Ct., 6; Springfield, Mass., 7; Waltham, 8; Newburyport, 10; Fall River, 11; New Bedford, 12; Taunton, 13; Brockton, 14; Lynn, 15; Lawrence, 17; Lowell, 18; Haverhill, 19; Dover, N. H., 20; Portland, Me., 21, 22.
SOL SMITH RUSSELL: Utica, N. Y., 6.
SHADOWS OF A GREAT CITY: Chicago, 3, week; Grand Rapids, Mich., 10, 11, 12; Detroit, 13, 14, 15.
STANDARD DRAMATIC CO. (Chester's): Binghamton, N. Y., 3, week; Hornellsville, 10, week; Bradford, Pa., 17, week; Oswego, N. Y., 24, week.
SILVER SPOON CO.: Bath, Me., 6; Rockland, 7; Manchester, N. H., 8.
STREETS OF NEW YORK CO.: Detroit, 3, week; Cleveland, 10, week; Syracuse, 17, week.
SAWTELLE COMEDY CO.: Bradford, Pa., 3, week; Warren, May 10, week; Titusville, 17, week; Oil City, 24, week.
SKATING RINK (Nat Goodwin): Chicago 3, two weeks.
TIN SOLDIER CO.: N. Y. City, 3, three weeks.
TONY HART. N. Y. City, 3, week; Baltimore, 10, week; Washington, 17, week.
TWO JOHNS CO.: Philadelphia, 24, week.
TAVERNIER CO.: Brantford, Ont., 3, two weeks; St. Thomas, 17, two weeks; London, 31, two weeks.
TALE OF ENCHANTMENT CO: Paterson, N. J., 6, 7, 8; N. Y. City, 10, week; Brooklyn, 17, two weeks.
ULLIE AKERSTROM: Chelsea, Mass., 3, week; Lewiston, Me., 10, week; Bangor, 17, two weeks; Brockton, Mass., June 1, week; Springfield, 7, week; Worcester, 14, two weeks.
W. J. SCANLAN: Rochester, N. Y., 10, 11, 12; Buffalo, 13, 14, 15; Philadelphia, 17, week.
WALLICK'S BANDIT KING CO.: Chicago, 3, week.
WARREN-SEYMOUR CO: Little Rock, Ark., 6, 7, 8; Hot Springs, 10, two weeks.
WILBER C MEDY CO.: Dubuque, 17, week.
WODISKA CO.: Tell City, Ind., 10, 11; Owensboro, Ky., 12, 13; Henderson, 14, 15; Paducah, 17, week.
WOODSON'S COMEDY CO.: Chicago, 10, week; Grand Rapids, Mich., 17, week; Chicago, 24, week; Milwaukee, 31, week.
ZOZO CO.: Buffalo, 6, 7, 8; Albany, 10, week.

OPERA AND CONCERT COMPANIES.

ACADEMY OPERA CO.: Baltimore, 3 week; Washington, 10—indefinite season.
AMERICAN OPERA CO.: Baltimore, 6, 7, 8; St. Louis, 10, week; Cincinnati, 17, week; Chicago, 24, two weeks.
BENNETT AND MOULTON'S CO. A: Quincy, 3, week; Peoria, 10, week; Logansport, Ind., 17, week.
BENNETT AND MOULTON'S CO. B: Fall River, Mass., 3, week; Lynn 10, 11, 12; Waltham, 13, 14, 15; New Bedford, 17, week, Springfield, 24.
BOSTON IDEALS: Providence, 3, week.
BIJOU OPERA CO.: Savannah, Ga., 3, week; Charleston, 10, week
BLANCHE CORELLI: Baltimore, 3, week.
BELLE COLE CONCERT CO.: Cincinnati, 3, week.
CARLETON OPERA CO.: Boston, 29, indefinite.
CARTE'S MIKADO CO.: Boston, 3, week—close.
CHICAGO OPERA CO.: Minneapolis, 6, 7, 8; Duluth, 10, 11, 12; Rochester, 13, 14, 15.
EMMA ABBOTT OPERA CO.: Cleveland, 3, week; Buffalo, 10, 11, 12; Rochester, 13, 14, 15.
ELLSLER-WEISS MIKADO CO.: Washington, Pa., 24.
GILMORE'S BAND: Burlington, Ia., 7; Galesburg, Ill., 8.
LITTLE TYCOON NO. 2: Philadelphia, 3, indefinite.
LELAND OPERA CO.: Urichsville, O., 6, 7; Athens, 10; Huntington, W. Va., 12, 13; Catletsburg, Ky., 14, 15; Winchester, 17; Richmond, 18; Paris, 19; Cynthiana, 20; Circleville, O., 21; Columbus, 23, three weeks.
MAPLESON OPERA CO: Milwaukee, 6, 7 8.
MCCAULL'S MIKADO CO.: Chicago, 3, four weeks.
MCCAULL'S OPERA CO.: New York, 3, four weeks.
MILAN OPERA CO: Louisville, 3, week.
MENDELSSOHN QUINTETTE CLUB: Dubuque, Ia., 10.
MEXICAN TYPICAL ORCHESTRA: Chicago, 3, week; Ottawa, Ill., 18.
NORMAN OPERA CO: Jersey City, 6, 7, 8.
NATIONAL IDEAL OPERA CO.: Washington, 3, week; Norfolk, Va., 10, week; Richmond, 17, week.
STARR'S OPERA CO.: Richmond, Ind., 3, week; Atchison, Kas., 10, week; Topeka, 17, week; Emporia, 24, week.
STETSON'S MAMMOTH MIKADO CO.: New York City, 3, week.
STETSON'S MIKADO CO. (Maze Edwards, manager): Montreal, 3, week; Worcester, Mass., 12, 29.
THOMPSON OPERA CO.: Portland, Ore., Feb. 22—indefinite.
WILBUR OPERA CO.: Rochester, N. Y., 3, week; Pittsburgh, 10, two weeks.
VESCELIUS OPERA CO.: Fremont, Neb., 6.

MINSTREL COMPANIES.

BIRCH AND COTTON'S: Los Angeles, Cal. 10, 11, 12.
GEORGIAS: Philadelphia, 3, week.
GOODMAN, WEST AND PFAFF'S: Buffalo, 3, week.
HI HENRY'S: Rouse's Point, N. Y., 6; St. Albans, Vt., 7; Malone, N. Y., 8; Pottsdam, 10; Canton, 11; Ogdensburg, 12; Gouverneur, 13; Watertown, 14.
HAVERLY'S: Toronto, 6, 7, 8.
KERBANDS': Cleveland, 3, week.
LESTER AND ALLEN'S: Cincinnati, 3, week.
MCINTYRE AND HEATH'S: Brooklyn, E. D., 3, week; Trenton, N. J., 12; Jersey City, 17, 18, 19.
MCNISH, JOHNSON AND SLAVIN'S: Petersburg, Va., 6; Norfolk, 7; Richmond, 8; Washington, 10, 11, 12; Trenton, N. J., 13; Newark, 14; N. Y. City, 15, week.
T. P. W.: Milwaukee, 10, 11, 12.
WILSON AND RENKIN'S: Hannibal, Mo., 6; Keokuk, Ia., 7; Des Moines, 8; Minneapolis, 10, 11, 12.

VARIETY COMPANIES.

ADAMLESS EDEN CO.: Chicago, 3, week.
AUSTRALIAN NOVELTY CO.: Newark, N. J., 3, week.
ADAMS CO.: Minonk, Ill., 3, week; Peoria, 10, four weeks.
DAVENE'S: New Orleans, 3, week.
FOUR EMERALDS: Appleton, Wis., 3, week; Green Bay, 10, week; Stevens Point, 17, week; Duluth, 24, week.
GUS HILL'S CO.: Providence, 3, week; New Haven, Ct., 10, week; Philadelphia, 17, week; Brooklyn, 24, week; Newark, N. J., 31, week.
HUME AND WISELY SPECIALTY CO: Evansville, Ind., 3, week; Nashville, 10, week; New Orleans, 17, two weeks.
IDA SIDDONS BURLESQUE CO.: Nashville, 3, week.
LIDA GARDNER'S CO.: San Jose, Cal., 3, week; Stockton, 10, week.
LEW BAKER'S: Nashville, 3, week.
MARTINETTI PANTOMIME: Rochester 3, week.
MIACO'S SPECIALTY CO.: Buffalo, 10, week.
MAY ADAMS: N. Y. City, 3, week; Newark, 10, week.
PAT ROONEY: Watertown, N. Y., 6; Rome, 7; Utica, 8; Amsterdam, 11.
RENTZ-SANTLEY CO.: Worcester, Mass., 8.
REILLY AND WOOD'S CO.: St. Louis, 3, week; Chicago, 11, two weeks.
TONY PASTOR'S CO.: Brooklyn, 3, week; Trenton, N. J., 10; Plainfield, 11; Jersey City, 12; Paterson, 13; Newark, 14, 15; Yonkers, N. Y., 17; Poughkeepsie, 18; Utica, 19; Syracuse, 20; Buffalo, 20, 21.

MISCELLANEOUS.

ARIZONA JOE: Philadelphia, 10, week.
BRISTOL'S EQUESCURRICULUM: Baltimore, 3, two weeks; Washington, May 17, week; Pittsburg, 24, week; Indianapolis, 31, week; Chicago, June 7—indefinite.
HOWORTH'S HIBERNICA; Findlay, O., 7.
KELLAR: Cincinnati, 20, week.
PROFESSOR CROCKER'S EQUINES: Wheeling, W. Va., 3, week.
TONY DENIER: Caldwell, Kas., 6; Wellington, 7; Newton, 8; Hutchinson, 10; Nickerson, 11; Sterling, 12; Lyons, 13; Larned, 14; Dodge City, 15, 17; Garden City, 18; Rattoon, 19, 20, 21; Trinidad, Col., 22, 23; Denver, 24, week.

CIRCUSES.

ADAM FOREPAUGH'S: Reading, Pa., 7; Allentown, 8; Elmira, N. Y., 13.
BARNUM'S: Frederick, Md., 6; Baltimore, 7, 8; Washington, 10, 11; Dayton, O., 12; Columbus, 14; Zanesville, 15; Pittsburg, 25, 26, 27.
BURR ROBBINS: Beloit, Wis., 6; Sycamore, Ill., 7; Geneva, 8; Ottawa, 10.
BUFFALO BILL'S WILD WEST SHOW: St. Louis, 10, two weeks; Chicago, 24, two weeks.
COLE'S: St Louis, 3, week; Springfield, Mo., 10; Neosha, 11; Vinita, I. T., 12; Carthage, Mo., 13; Fredonia, Kas., 14; Wichita, 15; Columbus, 17; Girard, 18; Fort Scott, 19; Rich Hill, 20; Paola, 21; Olathe, 22; Kansas City, 24.
COUP'S EQUESCURRICULUM: Chicago, 3, three weeks.
DR ARLEY AND O'BRIEN'S PAVILION SHOW: Carthage, Kas., 3, week; Joplin, 10, week.
DORIS': Elmira, N. Y., 8.
FRANK ROBBINS: Haverstraw, N. Y., 6; Saugerties, 7; Rhinebeck, 8.
GREAT EASTERN: Greenville, Mich., 5.
GREGORY AND MERRITT'S: Detroit, 10, week.
HOLLAND AND MCMAHON'S: Chicago, 3, week.
HURLBUT AND HUNTING'S: Dundee, N. Y., 6; Watkins, 7; Trumansburg, 8; Ithaca, 10.
HUFFMAN'S: Charleston, W. Va., 3, week.
KING-BURKE MENAGERIE: Keokuk, 7, 8; Ft. Madison, Ia., 10; Burlington, 11, 12; Mt. Pleasant, 13; Fairfield 14; Ottumwa, 15.
MILLER, OKEY AND FREEMAN'S: Columbus, O., 3, week; Springfield 10, 11, 12; Dayton, 13, 14, 15; Toledo, 17, 18, 19; Cleveland, 20, 21, 22; Buffalo, 24, week.
NICKEL-PLATE: Fremont, Neb., 8.
NEW UNITED: Columbus, O., 3, week.
NICK ROBERTS-GARDNER: Brooklyn, 3, week.
O'BRIEN'S: Washington, 3, week.
ORRIN BROS.: City of Mexico, April 1—indefinite.
PULLMAN AND CO'S.: Attica, N. Y., 6; Batavia, 7; Leroy, 8; Akron, 10; Geneseo, 11; Mount Morris, 12; Danville, 13; Bath, 14; Corning, 15; Watkens, 17; Penn Yan, 18; Canandaigua, 19; Seneca Falls, 20; Suspension Bridge, 20.
SHIELDS': Chicago, May 1—indefinite.
UNITED STATES: McKeesport, Pa., 8.
WALLACE AND CO.'S: Warsaw, Ind., 6; North Manchester, 9; Columbia City, 8.

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TELEGRAPHIC NEWS.

Brief and to the Point.

[SPECIAL TO THE MIRROR.]

PHILADELPHIA, May 4.—The first performance of Othello by the Salvini-Booth combination was given at the Academy of Music last night. Although the play was probably never better rendered in this city, and in spite of the phenomenal cast, the event was in many respects a disappointment. The building is too large and the stage too vast, and Salvini alone was heard without painful attention. There certainly was no illusionary charm about the scenery, and the stage furnishing was meagre to the verge of poverty. The orchestra was conspicuous by its absence, and the music that filled in the pauses was tortured from the Academy organ by a lady who looked sad and lonesome. The attendance was undeniably small. Last week this house was the Temple of Art; this week it is the mart of the money-changers.

Thompson's New Play Still Pleasing.

[SPECIAL TO THE MIRROR.]

ROCHESTER, May 5.—At the Grand on Monday night Denman Thompson appeared in his new play, The Old Homestead, to a good-sized audience. The play "caught on," and will draw well for the remainder of the week. The Wilbur Opera company is drawing large houses at the Academy, and business promises to be excellent the entire week.

A Trapeze Performer Injured.

[SPECIAL TO THE MIRROR.]

MEMPHIS, May 4.—Mlle. Leon, of Robinson's Circus, fell from a trapeze while performing here, and was perhaps fatally injured.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

NEW BRITAIN, Ct., May 4.—A Rag Baby was presented on Monday night to small house. Frank Daniels as Old Sport made a hit.

NEWPORT, R. I., May 4.—A fine performance was given at the Opera House last night by Rose Coghlan and a good company in Our Joan to a good house.

DETROIT, May 5.—John T. Raymond in his new farce-comedy, The Magistrate, drew moderately fair business on the opening night. George C. Boniface, in The Streets of New York, opened to large business at Whitney's Grand at cheap prices.

PROVIDENCE, May 4.—Low's Grand Opera House was well filled Monday evening to see Engaged. The Boston Ideals opened for the week before a large audience at the Providence, appearing in The Maid of Honor.

FALL RIVER, Mass., May 4.—Bennett and Moulton's Opera company opened at the Academy of Music in The Mascotte, to standing room only. Second engagement this season. Several hundred passes were given out last week, which was a mistake, as every seat could have been sold. Very fair performance. Business for the week will be large.

London News and Gossip.

LONDON, April 22.

Things theatrical on this side are far from lively at the time of writing. Next Saturday we shall break out into a sort of rash of new pieces and old revivals; but just now, either because it is Passion Week, or because business with the majority has been singularly bad of late, nearly a dozen of our theatres are closed. The "function" of the week has therefore been the annual dinner of the Dramatic and Musical Sick Fund, which came off at Willis' Rooms on Monday evening, and which, thanks to the presidency of Our Only Actor, was a much bigger success than usual. Willis' used to be known as "Almack's Assembly Rooms," and a century or so ago was in the height of its glory as the haunt of fashionable "exclusives." Of late it has been given over merely to more or less pretentious dances and dinners. All good Americans, so it is said, go to Paris when they die. It may be that some bad ones have, for their sins, dined at Willis' during life. If they have not, then their state was the more gracious. I have dined there badly more times than I care to remember. But all that is changed now—for the time, at all events. May Improvements proverbially sweep clean, and new managements naturally make a clean sweep of old discomforts.

The Dramatic and Musical Sick Funders have always affected this house, but hitherto the Fund has annually fed upon Ash Wednesday, because the Lord Chamberlain used to shut up our playhouses on that day. We have changed all that, too; and nobody seems a penny the worse, except, perhaps, the proprietors of the Surrey-side music-halls, which, having no theatrical show to run against them, used to do the biggest of big business on these occasions.

As many mummers of light and leading are, from one cause or another, out of work just now, the support accorded to the acknowledged Head of the profession on Monday was respectable. Nor was the common, or barndoor, variety of histrion by any means unrepresented.

Mr. Irving had indeed a busy time on Monday. In the afternoon he played the Devil at his own theatre for the amusement of *the* profession (of which more anon), and he was due at Willis' at seven sharp. Punctually to time, the Great Man turned up, attended by "Bogey" Bancroft, who advertised his Conservatism by sporting in his button-hole an enormous bunch of Primroses (for wasn't it Primrose Day?), and his increasing years by bringing along his son—a smart, good-looking, but rather short youth of seventeen or eighteen years.

The oratorical humors of the evening were many and various. Irving's indistinct, not to say monotonous, utterance militates against his success as an after-dinner speaker; but there is more in what he says than in the way in which he says it, and his speeches read better than they sound, which, all things considered, is perhaps quite as well.

During the evening he stated that Music and Acting are sister-arts, but that Acting is the Cinderella of the Family, and that Cinderella is now wondering whether her Fairy Godmother will ever appear and wave the wand which is to create a National College for Actors—a sort of Night School, as I take it, where you may learn how to act, and all because the stock companies, wherein players were wont to gain experience, being now a thing of the past. Irving thought this might be done if the public would give the students enough to live upon while they were studying. But why ask the public to subscribe? Surely, the stage could support some such theatre out of its own pocket if it is so afraid of perishing for want of due tuition.

Comyns Carr proposed "The Stage!" He got up, he said, with some "dividends." He didn't show them or it or whatever it was he meant. He said the stage was prosperous, and this prosperity, of course, owed to the merits of the actors. It was a popular error that the wise and witty sayings sometimes given off by the actors were put into their mouths by an obscure person called a Dramatist. But we, said Carr, know better. Besides, the best actors nowadays write their own plays. He might have added that if they *don't* they put their names on the bill all the same.

George Alexander (Irving's Juvenile, who took Conway's place as Faust) replied for "The Drama." It was a modest speech and a politic. The speaker inferred that through him Irving really meant to compliment the young actors of the present day. Sir F. Pollock proposed "The Press" in a pompous and Polonius like fashion. To this toast Sir William Hardman responded; but whether he did so in his capacity as associate editor of the *Morning Post*, or in his other character of chairman of the Surrey Sessions, no man knoweth. I incline to the latter qualification, for surely a Police Magistrate is of all persons the fittest to respond for those who are, as some think, after all, mere members of the Dangerous Classes.

Edmund Yates then discoursed in high praise of his friend Irving, whom he called "Enery," perhaps, like Tom Dibbles, to show "how mild and kind he can be when he likes." Yates told us that an American humorist who possessed in a large measure that subtle spirit of fun which distinguishes his kind, once said that when the prophet Daniel had to face the lions he had one consolation: He would not be called upon for an after-dinner speech. Yates thought the lions ought to be congratulated.

Yates then posed as the Pumblechook of Irving, leading us to infer how much H. I. owed to him (E. Y.). Later he very truly pointed out how Irving, wherever he had been in society, had always gone as an actor, and had thus strengthened the profession. Another feature of the evening was the sudden arrival of a letter from Irving's 'dear old friend," Toole. Irving read this note with appropriate pauses. "Toole sends for the Fund," said he, "one hundred [cheers] and twenty-five [louder cheers] francs!" ["Oh! Oh!" and laughter] About £560 was collected in all. Irving himself gave fifty guineas and Henry Betty a hundred guineas. This Mr. Betty, I may tell you, is the son of the Infant Roscius, Master Betty, whose acting in the early part of the century created such a sensation and had such disastrous effects upon the "returns" even of Edmund Kean and the other big stars of the period. Master Betty must have made heaps of money, for his son seems to be always giving away large donations, especially to theatrical charities and associations. In short, Mr. Henry Betty, a hale and hearty old gentleman of large build, is a professional philanthropist in the best sense of the term.

In the afternoon of this eventful day Irving had caused much excitement in theatrical London by giving to his brother and sister players a matinee of Faust—"free, gratis and for nothing." Truly the handsome Lyceum was on this day a sight to see. Our worthy host, who always does things properly and gracefully, had, in order that there might be no heart-burnings, converted the whole of the pit into stalls for the nonce. The house was crammed from floor to ceiling with members of the profession, very few of whom had of course had an opportunity of sampling Faust before. The Lyceum company, fired perhaps at the sight of so many eminent brother and sister artists in front, played as it had never played before. Irving, Ellen Terry and Mrs. Stirling all had overwhelming receptions. Nor were the smaller members of the company overlooked. Tom Mead especially, who, attired in awful garb, speaks eight lines as a witch or lost spirit in the terrible and lurid Brocker Revels, was recognized by his voice and welcomed heartily.

At the conclusion of Faust, Irving, as might be expected, was called upon for a speech. In a few well-chosen words he thanked his brother pro's for honoring his company with their company and slyly said that they at least knew how to applaud in the proper places, and knew the stimulus which applause gives to an actor. He told the story about your great tragedian, Forrest, who once upon a time exclaimed to a listless audience: "Ladies and gentlemen, if you won't applaud I really can not act." Irving added that he had thought, after the church scene in Faust, of having a "collection" in aid of the Dramatic and Musical Fund, to whose dinner he must hasten away, but that there was not enough time. Such vast crowds assembled outside the theatre to see the actors and actresses come out that our exit was sadly impeded, and the police had to clear the Wellington street track.

Walter Parke's new farcical comedy, Veracity, was produced at Eugene C. Stafford's matinee at the Gaiety on Tuesday; but proved to be too weak in its present state to be of much service to the stage. It has a few amusing situations, however, and most of the dialogue is smart, so that when Parke strengthens the piece, which I am told is his intention, it may do him more credit and bring him in some money. So mote it be. Among those who worked hard and scored well in Veracity were R. A. Roberts, Myron Calice, a promising and versatile actor from your side, and May Woolgar Mellon the young daughter of the once great favorite, Mrs. Alfred Mellon, who is now, alas! in very bad health both physically and mentally. The daughter is bright and promising.

GAWAIN.

The Paris Stage.

PARIS, April 23, 1886.

Although we are in Holy Week, a time when some of the theatres close their doors for three days, there is an unwonted activity at the play-houses, and during the last eight days we have had many novelties. The manager of the Odéon must be decidedly English in his sympathies and tastes, for after Macbeth, An April Tale (adapted from The Twelfth Night) and The Jacobites, he has now presented A Midsummer Night's Dream. This charming fairy piece had never before been translated or adapted for the French stage, as it was generally thought that it would be impossible to give to the French spectator a clear idea of the poet's fancy. Hamlet, Othello, Macbeth and King Lear, belonging to the domain of reality, it has been comparatively easy to transfer them to the French stage without sacrificing too much of their originality. A Midsummer Night's Dream, as its title indicates, pertaining to the realm of fancy, is a more difficult subject, and it is this difficulty that has so long deterred Parisian managers from putting the piece upon the stage. M. Paul Meurice, to whom the French already owe some of their translations of the English poet, has tried to render the subject intelligible for French ears, and to do this he has taken several liberties with the text. But even with all his cleverness I doubt if he has succeeded in his task. The fact is that it is only a limited number of Frenchmen who understand and appreciate the divine William, and many of of them who admire his tragedies utterly fail to "catch on" to his humor. Imagine, then, how difficult it is to initiate them into the delicate shades of thought that the poet has so freely scattered throughout his fairy piece. To make them accept the work the manager of the Odéon has mounted the piece with a great luxury of scenery and costumes and has engaged the celebrated Citonne orchestra to play Mendelssohn's music. Yet, in spite of all this magnificence for the eye and ear, the audience at the Odéon has thus far appeared to take but little interest in the spectacle, and I fear that the enterprising manager will not get his money back. This check has had for effect the postponement until Autumn of Hamlet, which the Comédie Française had in preparation.

At the same time the Odéon gave this adaptation of Shakespeare's play, the Opera-Comique revived Ambroise Thomas' opera of A Midsummer Night's Dream, which had not been given for twenty years. This score is one of the most delightful ones that M. Thomas has written, and, with the Caid brought him prominently before the public at a time when he had not written Mignon and Hamlet. The story for which M. Thomas composed the music has no relation at all with Shakespeare's play. Queen Elizabeth, according to the author of the libretto, has fallen deeply in love with Shakespeare and has gone to look for him in a low tavern, where he is drinking with Falstaff. She knows that he is a great poet, and she wishes to induce him to give up his orgies. The poet, overcome by liquor, has fallen asleep. The Queen has him taken to Richmond Park, and then she appears to him in his dream. Shakespeare, enamored of this vision, wishes to tear away the veil that covers it; whereupon Elizabeth puts her maid, Olivia, in her place. This is not to the liking of Latimer, engaged to Olivia. Finally the Queen arranges everything satisfactorily by showing Shakespeare that it was only a dream, and the poet promises her that he will give up his dissipated habits. Mlle. Isaac, M. Maurel and M. Taskin are the principal artists who sing in the opera, which has been very warmly received by the public.

The Châtelet has at last got hold of a success—the first one of the season. The Adventures of Monsieur Crac, just produced, bids fair to hold the stage for some months to come. Like most of the Châtelet pieces, the new one is a spectacular fairy, and has four acts and twenty-five tableaux. It was written by Ernest Blum and Raoul Toche, two clever journalists and playwrights. M. Crac is the French Munchausen, or boaster, and is naturally a Gascon. He is vain, proud, selfish and a terrible liar. The authors of the fairy have imagined to give the Daughter of Baron Munchausen in marriage to M. Crac on condition that he will prove that he has not merited his legendary reputation of "blower." To establish this proof M. Crac agrees to undertake a six months' voyage and at the end of it to give a truthful account of his adventures. If a single fact is found to be untrue the Baron will refuse to give him his daughter's hand. Now, Mlle. Isaure Munchausen loves her cousin Jolio, and this cousin is in despair at the thought that M. Crac will make his voyage and return to claim Isaure's hand. So he appeals to the fairy Oliviers for a talisman which will enable him to follow his rival and make him see so many marvellous things that when he returns and recounts his adventures everyone will say that he is an abominable liar. All the personages start off on the journey. M. Crac is accompanied by his servant, Pamphile, who is happy to get away, as he thinks, from his wife, Anita, a terrible shrew. The sights the travellers see fill up three acts and are nearly all borrowed from the celebrated adventures of M. Crac, which have been read by young and old. Among the wonderful things seen are the red fox with blue fur, the stag from whose horns grow wild cherries, the horse hung to the church belfry, the marriage of the carp and the rabbit, represented by some infants who dance a joyous quadrille, the fete given by an Indian rajah, the ballet of the poignards. M. Crac's sojourn in the bird kingdom and his departure for heaven in a balloon, his fall into the whale's mouth, a concert in the whale's belly arranged by himself, his servant and Anita, who has followed Pamphile throughout his journey, etc. In short, the authors have given us something out of the old run in the way of a spectacular piece, and have invented several new tricks. The piece is a big success. It is capitally played by Dailly, Deshayes, Leviche, Mme. Montzbazon, Mlle. Mary Albert and a host of pretty girls.

M. Albin Valabreque is a young author who has written several pieces without yet meeting with a real success. He came pretty near the desired mark in The Plamboyante, given at the Vaudeville, and The Man of Straw, played at the Menus Plaisirs. In Conjugal Happiness, which has just been produced at the Gymnase, he has at last conquered the public. The piece has been received with great enthusiasm, and this is only justice, for Conjugal Happiness is a remarkably bright comedy. And yet it is hardly correct to call it a comedy, although its title and first act would seem to warrant such an appellation. The piece is really a broad farce of the kind that the Palais Royal usually has the monopoly—a kind which mothers carefully avoid when they promise to take their daughters to the theatre. Only, in the present instance, M. Valabreque has steered clear of all vulgarity—which may account for the production of his piece at the Gymnase instead of the Palais Royal. He has contented himself with writing a very amusing piece and depending for success upon a bright and witty dialogue, an intrigue full of tortuous windings and yet as clear as crystal and a lot of comical situations. It is always an ungrateful task to try to give a reader a correct idea of a piece of this kind. All its charm lies in the thousand unexpected incidents that surprise the auditor and keep him in good humor during two or three hours. But as the piece is likely to find its way across the Atlantic ere long, here is a brief outline of the plot: M. and Mme Bonneval have three daughters, Jeanne, Lucy and Martha. The two first are married, one to M. Taverny and the other to M. Bertand. Marthe is engaged to a gay doctor, Henri Chauvel. Mme. Taverny and Mme. Berband are two disagreeable women, capricious, talkative and slanderous. They lead their husbands a terrible existence, and naturally claim that it is the husbands who are to blame. One fine morning Mme. Taverny quits her husband and returns to her father. Shortly afterward, M. Bertand, at the end of his patience, brings his wife back to the paternal mansion. M. and Mme. Bonneval try in vain to reconcile the two couple. Both of them demand divorce. With such an experience before her eyes, the young Marthe is afraid to marry Doctor Chauvre. However, she says she will as soon as her two sisters have made up their quarrel with their husbands. This reconciliation is brought about by an old trick, but one that usually succeeds: when the two wives find that their husbands are admired by other women they become jealous and are willing to re-enter the conjugal domain. Marthe, of course, weds the young doctor. The piece is finely played by Mlle. Magnier, Mme. Grivot, Mlle. Darland, M. Landrol, M. Noblet, M. Numes and the rest of the Gymnase company. Noblet, as M. Bertand, is so good that it is already a question of his engagement at the Comedie-Francaise.

Night before last the grand drama of Patrie was revived at the Porte Saint Martin, the theatre where it was originally produced in 1869. Patrie is, with the possible exception of Naine, the finest drama that Sardou has written, and it is singular that it has not been played since 1872. It first ran nearly two hundred nights, and its success was interrupted by the war. At the Chatelet, fourteen years ago, it had a continuation of its first triumph. The enthusiasm with which it has been welcomed for the third time indicates that M. Duquesnel will be able to fill his house without Sarah Bernhardt as an attraction, and that he will be largely compensated for the failure of Marion Delorme and Hamlet. Patrie is founded upon an episode in the career of the Duke of Albe while he was governing the Netherlands for his royal master, Philippe II. of Spain. Count Rysow, a noble Flemish gentleman, conspires against the Duke and heads a plot to capture the tyrant and deliver him to the Prince of Orange. All the details of the plan have been arranged, and one of the Brussels city gates is to be opened to the Prince's troops. As it is carnival time, the bell-ringer, Jonas, is to give the signal: if he rings out a joyous peal the Prince will know that he can attempt to enter; if the death knell is sounded, it will be a signal for him to retreat. The plot is revealed to the Duke by Dolores, a Spanish adventurer, married to Count Rysow. The Duke orders Jonas to give the signal for the Prince's entrance, but Jonas, being a patriot, sounds the alarm and the Prince retires. Jonas is put to death, and the Count and his friends are arrested. Dolores has denounced her husband in order to save her lover, Karlov, a young man befriended by the Count, but when she finds that Karlov has been arrested with the other conspirators she intercedes for his life and he is pardoned by the Duke. The lover does not know that it is Dolores who has denounced the plot, but he swears to the Count that he will kill the traitor. When Karlov finds that it is his mistress he stabs her and then rushes to rejoin the patriots, all of whom are to be slaughtered by the Duke's soldiers. M. Duquesnel has mounted the drama with a magnificence that must fully satisfy Sardou, who is a great fanatic on the subject of the mise-en-scene. The cast is almost as strong as the original one. Dumaine plays the role of Rysow, which he created in 1869 and which is one of his best efforts; Marais is a passionate Karlos, Cosset a superb Duke of Albe, Noel a pathetic Jonas. Mlle. Tessandier, while not obliterating the souvenirs of Mlle. Fargueil, plays the part of Dolores in a masterly manner. All the other parts are well acted, thus giving a strong and harmonious ensemble. Patrie is to be transformed into a grand opera, for which M. Paladilhe is writing the music, and it would not surprise me to hear that the Comedie Française has at last decided to take into its repertory this splendid drama.

Last night a new comedy called The Perch was brought out at the Palais Royal. Its acknowledged authors are Jules Prevel and Gaston Marot, although others better known are said to have "helped." The Perch is built after the usual style of Palais Royal pieces: ingenious, amusing and excessively broad—so much so that I will content myself with saying that the piece was well received.

Under the title of "Considerations upon the Contemporary Theatre," the eminent composer of Faust has just written a preface for the annals of the dramatic and lyric stage, a work published here each year. M. Gounod touches upon a number of points that he considers essential. Among them are a suppression of the claque, the reducing of the light in the auditorium to semi-obscurity and increasing that of the stage to full force as arranged by Wagner at Beyreuth, and the exclusion of the public from dress rehearsals. It goes without saying that M. Gounod does not like the music of the future, which he calls the art of combining sounds in a manner painful for the ear and fatiguing for the mind; but he falls upon Wagner's imitators rather than upon Wagner himself. Gounod believes in melody and says that the theatre is not and ought not to be a mathematical school. He is severe on the singers of the present day, all of whom, he says, want to be actors. Not only do they demand high pay, but they put so many restrictions in their contracts that all homogeneity of execution is impossible. They are only willing to sing such and such roles, are unwilling that any other artist shall be paid more money than they, etc. "It used not to be so," says M. Gounod, "in the days when artists of high value and great authority flourished. I have heard Rubini, Lablache, Levasseur and others in roles that authors would not dare to offer to artists who to-day occupy the same position, and they felt no injury to their situation or discredit to their person. Their first thought was the interest of art and the theatre, and I do not think that the level and the solidity of the repertories were any the worse for this solicitude." The solution of this difficulty, M. Gounod thinks, is to be found in the participation of the singers in the profits according to service rendered and rank conquered by the attraction exercised upon the public.

STRAPONTIN.

Not a Ten-Cent House.

H. C. Shwab, assistant manager of the Chalet Bijou Theatre, Pittsburg, was in the city for a few days last week. Mr. Shwab was for some years connected with the press of that city, but for the past few seasons has been in the employ of Manager Harris, of the Museum there. He has been connected with the cheap form of theatrical entertainment since its inception, and is well-informed in all its details. In speaking of Chalet and Gulick's new venture in Pittsburg, Mr. Shwab said:

"I wish to correct an impression that the new theatre is to be conducted on the ten and twenty cent basis. The prices will be ten cents for the top gallery, twenty for the second, thirty for the orchestra circle, fifty for the orchestra and seventy-five for seats in boxes. At these prices the house will hold $6,000 on the week, with everybody seated. Counting in the standing room, we can play to $7,000; and I have no doubt that during many weeks of next season the receipts will even exceed that sum. We find no difficulty in booking good attractions. In fact, no company or star thus far booked has as yet played at cheap prices, and you would be surprised if you were to see the list. Of course, there are some attractions we cannot secure at our prices, but we are doing very well. McElfatrick and Son have just finished the plans for the remodelling of the house, and they promise that it will be one of the handsomest theatres in the West. Its situation is central and it will be on the ground floor."

Professional Doings.

—J. H. Gaussmann has been re-engaged by Barry and Fay as treasurer.

—Colonel Mapleson and his depleted opera forces are returning East after a disastrous campaign beyond the Rockies.

—A new engine for running the cool air apparatus during the Summer months is about being put in the Lyceum Theatre.

—Minnie Maddern's manager has notified the company that their services will be no longer required after Saturday night.

—Magda Irschik, the German tragedienne, will make another tour of America next season, and will include in her repertoire Sardou's Theodora.

—James T. Maguire has been engaged by Samuel Colville as his representative at the Fourteenth Street Theatre since the serving of the injunction last week.

—The souvenir for the 200th performance of One of Our Girls at the Lyceum Theatre, which occurs on Saturday evening, May 22, will consist of a satin programme.

—C. D. Hess and Carver B. Cline have mutually dissolved their partnership in the amusement bureau business in Chicago. Mr. Hess will conduct the business alone.

—The American Opera company created a furore in Philadelphia last week. The Quaker City is conservative to the verge of dullness; but when once it wakes up its enthusiasm is uncontrollable.

—George A. Baker, one of the proprietors of the Bennett-Moulton Opera company, leaves for Europe this week to look up specialties for The Black Crook, recently purchased by the firm from the Kiralfys.

—Thomas Perry, business manager for Baker and Farron, will have entire charge of T. J. Farron's business next season. Mr. Farron will star in A Soap Bubble. Nat Goodwin pronounces Mr. Farron "the sweetest singer upon the stage."

—P. J. Ferguson, owner and manager of Ferguson's Theatre, Shenandoah, Pa., is in the city booking for his house. It is a thoroughly equipped theatre, seating 1,400 and having a stage 35 x 50. Shenandoah has a population of 22,000, with an additional 30,000 as tributary and for whose accommodation special trains are run on theatre nights.

—The following are the names of the principals who accompany H. E. Dixey to England to play in Adonis: Amelia Summerville, Herbert Gresham, Lillian Grubb, Emma Carson, Annie Alliston, George Howard, Billie Barlow, Emma Hanley, Ida Bell, Jennie McNulty, the Little Four, and Messrs. Metzger, Frail, Roberts and Aiken.

—The boomerang attributes of the Good Friday theatre closing movement are beginning to reveal themselves to the profession. On a clear, sunshiny day last week, Manager Harry Miner and Ed. Gilmore pledged themselves over a small bottle to keep open next Good Friday all the theatres over which they should happen to have control.

—Helen Dauvray opens in One of Our Girls in Boston the third week in September for a season of two weeks. The play will be given with the entire New York cast with the exception of Louis James. A tour of leading cities will follow. When it is completed Miss Dauvray returns to the city—but not to the Lyceum Theatre—opening about the middle of December in Bronson Howard's new play.

—Ed. Abraham, acting manager for Celia Alsberg, makes the following explanation in regard to the engagement of J. J. Wallace and George Osbourne for that lady's company, and which E. D. Price, manager of McKee Rankin's stock company, denied being the fact: "My information came by letter from Lewis Morrison, and there must have been some basis for the statement. I take it that Mr. Morrison must have been in negotiation with with the gentlemen, and in writing to me simply anticipated a favorable outcome. Mr. Morrison is too honorable a man to make misleading statements."

—The statement made, a long time since, when Harry Miner first revealed his plans to secure something like a circuit by obtaining control of and erecting theatres in Brooklyn and Newark, to the effect that a combination was being organized to work against him by managers in this city, Jersey City and Brooklyn, namely—Ed. Gilmore, F. B. Murtha, William Henderson and Col. William E. Sinn—appears to have been either without any foundation in fact or to have changed its color. By contracts signed last week Sarah Bernhardt and Mrs. Langtry are to play a week each in Mr. Miner's Newark and Brooklyn theatres.

—Would-be glass-eaters may take courage. An inventive genius has discovered a substitute for glass. Various ingredients enter into its composition, and the result is clear as crystal. But the chief recommendation of this imitation glass is that it is harmless to the eater; on the contrary, it possesses many of the elements of nutrition, thus serving a double purpose in enabling the "freak" to earn a living and fill his stomach at one sitting before the gaping crowd. This composition may be fashioned into goblets, beer-glasses, wine-glasses, butter-dishes, etc., all warranted to deceive in ring, in crack, in crash. As the "glass" is crunched between the teeth of the eater it begins to dissolve, and is reduced to a syrup before it reaches the stomach. Any man or woman with a good set of teeth can become a glass-eater. Of course, as this class of "freak" multiplies the compensation will descend; but that is a mere nothing—it will be an illustration of the greatest good to the greatest number. The poorest museum manager need no longer mourn the absence of a glass-eater.

Another Question of Authorship.

Almost all plays of foreign origin produced here bring to the fore outside claimants with charges of plagiary. Our Society, Clinton Stuart and Mrs. Ver Planck's adaptation of one of Pailleron's comedies, has not escaped the usual fate. Thomas Earle White, a young man from Philadelphia, charges that Mrs. Ver Planck has used certain ideas in Our Society which he originated and put into a version of Pailleron's comedy made by himself. Mr. White communicated with Mr. Palmer before the piece was produced at the Madison Square, stating that he would prosecute any infringement on what he believed to be his rights. Mr. Palmer sent an energetic denial to Mr. White, by letter. Then Mr. White flew into print, setting forth his accusations in the *Evening Bulletin* of Philadelphia. On calling Mrs. Ver Planck's attention to the *Bulletin* article, she expressed surprise at its publication, as Mr. White is in possession of a letter from Mr. A. M. Palmer exonerating her entirely from Mr. White's charges and indignantly resenting them. This letter corroborates the more detailed statement given below, which is authorized by Mrs. Ver Planck, and the facts are well known and can be attested to by Messrs. Palmer, Stuart and Presbey.

Nearly a year ago Mr. White met Mrs. Ver Planck in the cars on the way to New York and engaged her in conversation. He opened it by congratulating her on the success of her play of Sealed Instructions, when a lady in the seat ahead turned about and introduced herself as a correspondent of the New York *Tribune*, and requested an interview when Mr. White should have finished his conversation. With this knowledge and having evidence that every word was overheard, is it probable that Mr. White gave, as he states, the full details of his translation? He did not do so. He said that he had adapted Pailleron's "Monde ón l'on s'ennuie," and as Mrs. Ver Planck did not know the play he told her the story of the published original. Both ladies remember the occurrence distinctly. Mrs. Ver Planck listened, but felt no personal interest, as she had chosen the field of original work and had neither desire, ambition nor intention to translate. She has been absorbed this Winter in the composition of an original play, and the incident of her meeting Mr. White had passed from her mind until about four weeks ago. A. M. Palmer then requested an interview with her and told her he had engaged Mr. Stuart to make an adaptation of Pailleron's play, which both gentlemen had studied during its original production in Paris. This adaptation was about to be put on the stage, but Mr. Palmer requested Mrs. Ver Planck to hear and criticise it. Mr. Stuart was then sent for and introduced to Mrs. Ver Planck, she meeting him for the first time, and it was arranged that he should come to Philadelphia and read his work to her. She then remembered Mr. White and at once mentioned that he had an adaptation of the play and suggested that he should be asked to collaborate with Mr. Stuart, as she felt sure Mr. White's experiences would enable him to give brilliant local coloring. This idea did not meet with acceptance, Mr. Palmer stating that he had had five versions offered him and was in the main satisfied with Mr. Stuart's. Mr. Stuart then came to Philadelphia and read his play. The Washington and Consular ideas, on which Mr. White lays such stress, were already embodied in the work before Mrs. Ver Planck had ever seen it or its author, as Mr. Palmer and Mr. Presbey can testify. After hearing the play Mrs. Ver Planck wrote Mr. Palmer a criticism and received the following telegram:

NEW YORK, March 16, 1886.

To Mrs J. C. Ver Planck:

Criticisms nearly all just. Do not wholly like either suggestions defining Philip's position, but prefer the one after French version. Could you come over here and work it out? A. M. PALMER.

Mrs. Ver Planck went to New York and gave her attention to bringing the play closer to the original, to pointing the dialogue and strengthening certain climaxes. That the work was simply one of revision on her part is shown further by the prominence of Mr. Stuart's name on the bills, and the collaboration was made with his consent and with harmonious relations on all sides.

Amateur Notes.

The close of the Rivals' season was marked on last Friday evening by a charming performance of Robertson's comedy, Home, at the Lexington Avenue Opera House. The play was given almost without a hitch, H. H. Tilford deserving special credit for his excellent stage management, although as the leading character in the comedy unqualified praise cannot be given him. As Alfred Dorrison he seemed nervous and ill-at-ease, although at times he appeared to overcome this feeling and acted well. Still, his performance as a whole was uneven. Fred. Schaefer, as Captain Mountraff, gave a cool and bright impersonation of the profligate adventurer, while D. H. Scully, as Mr. Dorrison, deserves considerable praise for his good work as the aged father. M. Hotz was good in the part of Bertie Thompson, while George W. Beam did all that could be expected of him as the servant. Among the ladies, Miss M. E. Stacey may unhesitatingly be accorded the majority of the honors of the evening. Her characterization of the part of Mrs. Pinchbeck, the adventuress, was one that would have done credit to a professional, and the audience were not slow in appreciating the fact. Mrs. C. E. Lawrence, as Lucy Dorrison, looked pretty in a becoming costume, and acted with all the grace that her character called for, while as Dora Thornbough Miss L. J. Woolley did excellently. The one set used—a drawing-room in a country villa—was somewhat prettier than is usually seen at amateur performances, while the costumes were bright and pretty. A reception followed. During the season just ended the Rivals have given five performances. On Nov. 6, 1885, they presented Richard III., following it in December with Byron's Blow for Blow. Richard III. was again given at the Academy of Music for the benefit of the Grant Monument Fund. In February Don Cæsar de Bazan was given, and the last performance was that of April 30.

An excellent performance of The Hermit of Cashel, a spectacular operetta by Harley Newcomb, was given on Saturday evening at the University Club Theatre for the benefit of the Chapin Home and Brevoort Mission. As a rule, the parts were well taken, the principal roles being sustained by Miss E. A. Allen, Bertha O'Neill, Minnie Widmayer, Herbert Forrest and Worden D. Loutrel. Besides these there were quite a number of good voices in the chorus of zouaves, gypsies, villagers, etc. Scenery and costumes were pretty and picturesque, and the large audience manifested its delight by much applause and any number of floral gifts.

The University Circle will give its first performance at the Turn Hall Theatre on next Wednesday evening, May 12, presenting Kathleen Mavourneen with the following cast: Terence O'Moore, Tom O'Reilly; Bernard Kavanaugh, John J. Vanse; Father O'Cassidy, James Ryan; David O'Connor, W. H. Wallace; Bill Buttoncap, Thomas R. Fenelon; Captain Clearfield, B. P. Willett; Black Rody, William Ehling; Darby Doyle, Thomas P. D'Arcy; Red Barney, William J. Barnum; Dennis, William S. Evans; Mr. McCubban, F. R. McDonald; Turnkey, Joseph Halpin; Kathleen O'Connor, Ida Forrester; Dorothy Kavanaugh, Clara Duval; Kitty, Lydia Webb; Meg Marstogh, May Livingston. The stage management will be under the direction of John J. Vanse, of the Phœnix, and a reception will follow the performance.

A Pretty Piece of Business and The Dowager will be given at the residence of Mr. Lawrence Turnure on May 15, with the following well-known amateurs in the cast: Valentine C. Hale, W. West, T. Wendell, Mamie Turnure, Miss Moss, Miss Dinsmore, Edward Fales Coward, F. Satterlee, Jr., Carlotta Zerega, Julia Smith and Miss Cameron.

The first performance of the Ladies' Orchestral Society was given on last Saturday at the residence of Mrs. John Taylor Johnston, No. 8 Fifth avenue, the following programme being given under the direction of Reinhard Schmels: Air, Bach; Ave Maria, Gounod; Sous le Balcon, R. Wuerst, of 78; Sonata, Kuhlan; Addio Napoli, Wenzel Schuster; Oberlander, Gugl; Cavatina, Koff; Largo, Handel; Le Dernier Sommeil de la Vierge, Massenet, and selections from Die Zauber Flote, Mozart.

A special performance of Kathleen Mavourneen is to be given by the dramatic circle of the Young Men's Society of Holy Innocents Church, at the hall of the edifice, this (Thursday) evening.

A testimonial benefit was tendered to the Booth Orchestra by the Booth Dramatic Society at the Brooklyn Athenæum on Monday evening, quite a large audience being present. Oliver Twist was rendered in excellent style, among those deserving of special praise being Miss E Landwersick, who gave an excellent impersonation of Nancy Sykes; W. M. Caldwell as Fagin, and M. E. O'Neil as Bill Sykes. May Temple made a pretty Oliver Twist, while as Mrs. Corney Miss E. Caldwell kept the audience in continuous laughter. A good second to her efforts was had in the Bumble of C. L. Mansfield, while the Artful Dodger of W. J. McCahill was clever and bright, not a point being lost. J. Walsh, as Charley Bates, ably seconded Mr. McCahill's efforts, while the Toby Crackit of J. C. Castleton was as rough and villainous as could be desired. In the main the female members of the cast acted slightly better than the male. Miss N. Keating made a pretty and interesting Rose Maylie, while the Mrs. Bedwin of Miss T. Landwersick and the Charlotte of Miss M. Stanley were excellent bits of work. There were numerous hitches and any number of waits, but the audience was very patient. Although the performance did not begin until nine o'clock, it ended not much after eleven. The Booth Orchestra were heard to advantage in several high-class selections.

The first performance of the Criterion Dramatic Club, of Washington Heights, will take place at the University Club Theatre on Saturday evening. Our Boys will be given with the following cast: Sir Geoffrey Champneys, Morris F. Tyler; Talbot Champneys, Joseph A. Wheelock; Perkyn Middlewick, Frederic E. Camp; Charles Middlewick, Charles C. Taylor; Violet Melrose, Mrs. Welcome T. Alexander; Mary Melrose, Mrs. R. Bleecker Rathbone; Clarissa Champneys, Lucy B. Audubon, and Belinda, Mrs. David Bonner. Frederick Paulding, under whose direction the play will be given, will open the entertainment with a recitation, in costume, of Hood's "Dream of Eugene Aram."

A testimonial benefit will be tendered T. C. Faulkner at the Brooklyn Athenæum next Tuesday evening, when A Happy Pair, Toodles, The Old Guard and Comfortable Lodgings will be given. Among those who will take part are George and Ada Woodruff, T. C. Faulkner, Hubert Sackett, R. J. Ehlers, J. H. Arnold, Ray Jenny, Frank Stoops, Marion Sackett, Eva Scarlett, Henry Mason, Ira H. Moore, T. H. Kane, T. T. Hayden, John Olsen, Mrs. Stella Elmore, Randa Florence, W. D. More and Harry M. Noble. John M. Young will appear in recitations.

Withered Leaves and A Scrap of Paper were given by the Amaranth last (Wednesday) evening at the Academy of Music, Brooklyn, the receipts going to the fund of the society. Among those who assisted were Alberta Gallatin, J. C. Costello, Ed. Knowles, of Knowles and Morris; Miss Kaughran, Ella G. Greene, B. R. Throckmorton, Alfred Young and Charles Bellows.

A very clever amateur performance was given at Library Hall, Newark, last week. The pieces selected were Shadows and A Cure for the Fidgets. The performance was very good indeed, and Misses Lyons, Agnes Gifford and Stansbury deserve all praise. Frank Gifford was especially good in the farce.

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That crowning absurdity of Mr. Charles H. Hoyt's fertile brain, called A Tin Soldier, was brought out at the Standard Theatre last night before a very large and vastly amused audience.—*Herald.*

The Standard Theatre was packed last night. The occasion which brought about this rush was the production of a piece by C. H. Hoyt, called A Tin Soldier. The various things said, sung and done seemed to please the large audience, who laughed heartily during most of the time the curtain was up.—*Tribune.*

There was a large audience present last evening, and the farce kept it in a state of continual laughter.—*Times.*

Mr Charles H. Hoyt's "latest invasion of the drama," A Tin Soldier, drew a packed house to the Standard Theatre last night, and the audience was wildly uproarious over the comicalties of a very fine company of specialists. There is no doubt of the success of A Tin Soldier as a fun maker.—*Star.*

The house was full. When it wasn't applauding it was laughing, and some of the time it was doing both. A good many people were turned away, and wherever they went, they could hardly have laughed harder than those they left behind.—*Journal.*

A Tin Soldier, one of the wild absurdities by Charles H. Hoyt, was produced in the Standard Theatre last evening, and excited a good deal of merriment.—*Evening Post.*

A large audience laughed immoderately for several hours last evening in the Standard Theatre. The fun was fast and furious.—*Mail and Express.*

Mr. Charles H. Hoyt's absurdity, A Tin Soldier, was produced at the Standard Theatre last night before a large and highly amused audience.—*Commercial Advertiser.*

Charles H. Hoyt's latest farce, A Tin Soldier, was produced in this city for the first time last evening at the Standard Theatre. The play has had an unusual degree of success throughout the country during the past season, and it is not strange that it should find favor with a New York audience. It is a work of the most broadly humorous character, and it kept the audience at the Standard last night in a state of the most uproarious mirth from beginning to end. The play fully deserves the popularity which it enjoys, and the present engagement ought to be an eminently successful one.—*Graphic.*

The fun all through is uproarious, and the audience last evening was kept on the broad grin nearly all the time. Laughable situations followed each other so rapidly that there was no time to wonder what they all meant and why they were introduced. A Tin Soldier will no doubt have a successful run here.—*Telegram.*

"The Tin Soldier is a corker."—*Joseph Howard in N. Y. World.*

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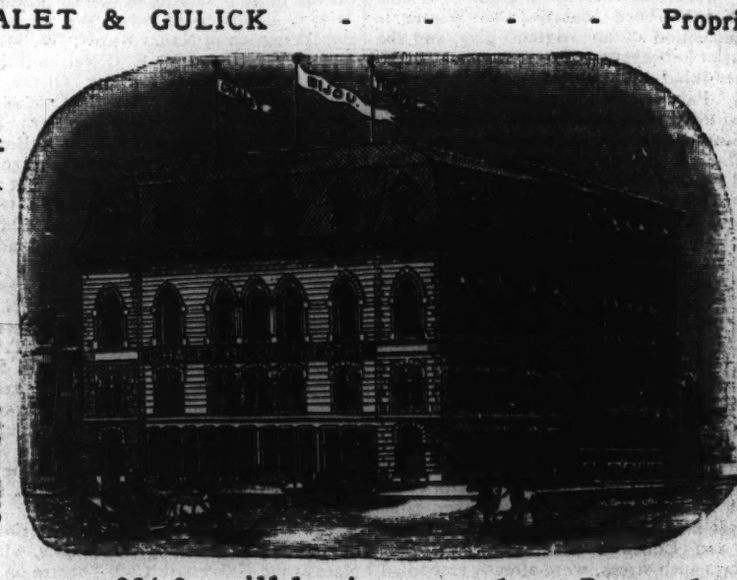

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